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CHESS

EXEMPLIFIED

IN A

CONCISE AND EASY NOTATION,

GREATLY FACILITATING PRACTICE.

BEING

AN INTRODUCTION TO THE GAME, ON A SYSTEM OF PROGRESSIVE INSTRUCTION AND EXAMPLES.

BY THE LATE PRESIDENT OF A SELECT

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OBSERVATIONS

ON THE

NATURE, HISTORY, AND MEANS OF ACQUIRING

CHESS.

In an era distinguished by the influence of Science, she may be expected to affect our amusements, as well as to direct our studies and assist our labours. We find, accordingly, that Chess is becoming more and more resorted to in the hour of leisure, for engaging those mental powers which, by advance in knowledge, or rectification of principle, are raised above deriving satisfactory enjoyment from senseless games of chance. The vast superiority of Chess, in every respect, is indeed so great, that while even children, once initiated, feel interested and amused, and find their pleasure increase with their knowledge of the game; the most philosophic minds become absorbed in its profundity—are strongly exercised by its amasing variety and resources—and perceive at each step a problem that probably will never be solved—What is THE BEST to be done?

Such being the nature of the game, two important considerations arise. First, that Chess being an amusement delightful through every period of life, and at the same time improving the mind by exercising some of its most valuable qualities; which, as Dr. Franklin observes, "are to be acquired and strengthened by it, so as to become habits ready on all occasions;" *viz.* caution, circumspection, foresight, and perseverance

in search of resources under the greatest difficulties and discouragements; it is worth some pains to acquire such knowledge of its principles as shall be permanent, and open the mind to a full perception of its beauties, and lay a foundation on which practice may quickly establish such skill as shall yield enjoyment to him who exercises it, while also affording it to all with whom he may happen to cope. The second consideration is, that the philosophic nature of the game should furnish a specific against the only objection to which it is obnoxious—*viz.* its being too exciting for some temperaments. Persons who feel this, should regard the game, not as a contest for victory, but as a series of problems which are seldom capable of perfect solution but after many experiments, the greater portion of which *must* fail when rigorously tested; and it is more profitable to try them with an opponent capable of the research, than with one too weak to detect their fallacy. With all practicable circumspection, new and intricate situations will arise, as in human life, to which the mind may not be sufficiently alive at the critical moment; after which no exertions can avail against a subtle antagonist, and it only remains to close the contest with the temper and resignation attendant on the greatest of all victories—that over one's self. Playing in this philosophic mood (itself an enviable acquisition) neither very often, nor longer than an hour or two at a sitting, there are few who may not derive unmixed pleasure from this game, while to many it is a daily solace. Its infinite variety — amazing scope — intricate combinations — critical situations—sudden turns—and inexhaustible resources —all in mathematical connexion, unmixed with what is deemed chance—every result being traceable to its cause, and capable, though not always during actual play, of being foreseen and attained by due investigation and nicety of observation—render this transcendant game one of the most extraordinary of man's inventions: while from its remote origin and antiquity, it derives a stamp of perfection few of them possess, in

appearing, after the lapse of so many centuries, incapable of improvement! The most ardent of its votaries can aim at no higher distinction than may redound from developing some fresh beauty—some new step in attack or defence—some brilliant effort at extricating himself from a critical situation: every attempt at innovation having proved utterly fallacious, and a striking lesson to hold inviolate that which time has shewn to be good.

The object of every succeeding writer on the subject, is therefore to collect, examine, and digest the fruits produced by previous labourers in this extensive field. Nothwithstanding its early cultivation in Asia, the science of Chess in its present form is altogether modern. A Chinese treatise is said to exist, but the game played by that people, which we may assume to have received no improvement at their hands during 2,000 years, is very inferior, and in some respects essentially different. Most probably, however, it suggested the present game, the general idea, and moves of the pieces, having passed early into Thibet and Hindostan, where some master-mind formed the scheme of the game nearly as we now have it. Reaching Persia in the sixth century, and continuing to spread, it became the favourite pastime of all Asiatics, and they have been expert players from an immemorial era. More than five hundred years before Philidor performed his amazing feats of playing three games at once, seeing only one, which have rivetted his name with Chess, Buzecca the Saracen, who came to Florence in 1266, contended with three of the best masters there, at one time, without seeing two of the boards; and, in the Palace del Popolo, before Count Guido Novello, he in that manner won two of the parties, and drew the third by a perpetual check. That his opponents also possessed much skill can hardly be doubted, as the same city produced, soon after, a player (Mangiolini) who could beat two antagonists at once without seeing either of the chessboards; and it is clear that the game had then been

practised in Europe more than five centuries—some of Charlemagne's huge set of Chessmen, which escaped the ravages at St. Denis during the French revolution, being still preserved in Paris; and the curious figures in the British Museum, described by Sir Frederick Madden, in the 24th volume of the Archœologia, justify the conclusion deduced from the interesting facts stated in that able paper, that chess was well known among the Scandinavians, even in Iceland, early in the ninth century, and, most probably, was introduced by the Danes into this country: Canute, among others of that nation, being reputed a skilful player.

No trace of any European treatise, connected with our subject, appears of earlier date than the thirteenth century, when Jacobus de Cesolis, (or Cessoles, a village near the frontiers of Picardy and Champagne,) a monk, and master in theology of the convent of the Dominicans at Rheims, composed in Latin his work, of which early manuscripts are found in almost every public library in Europe. On the invention of printing, this work was published in Latin, German, Dutch, Italian, and French: and from the last, Caxton made his translation of "The Game and Playe of the Chesse," which was the *first* book printed in England, 1474; small folio, pp. 144.* The earliest prac-

* A late writer, in his "Catalogue of Writers on Chess," has been led into two errors respecting this book:—1st. That it is only "the second book printed in this country:" and, 2nd. That it is "the first ever printed from metal types." The approved opinion among bibliographers now is, that the small quarto alluded to by him as bearing the imprint of Oxford, 1468, was printed by a workman of Caxton's, not with wooden types, but certainly with metal ones, very inferior to those of his master's; and that an X was accidentally, if not purposely omitted in the date, giving an apparent priority of six years, instead of showing what at the least it was, four years subsequent to Caxton's work. Besides the copy in the public library, Cambridge, there is one in the Bodleian and one in All Souls libraries, Oxford: the only other known is in the British Museum.

As to metal types, they were used nearly twenty years previously by Fust and Scheffer, in printing a Latin Bible, known as the Mazarine Bible; and afterwards a Latin Psalter, the first book print-

tical work, however, appeared at Valencia, by Vicent, 1495; and about the same time, one by Lucena, comprising one hundred and fifty critical positions, illustrated with wood cuts. From this Damiano, the celebrated Portuguese, took the whole of his work, published in 1512. Ruy Lopez published his Spanish treatise in 1561. A translation from Damiano's, by James Rowbotham, was the first *practical* work on the subject printed in England, 1562, and entitled, "The pleasaunt and wittie playe of the Cheasts renewed, with instructions both to learne it easely and to playe it well." Arthur Saul was our next author, printing, in 1614, "The famous game of the Chesse-play, truly discovered, and all doubts resolved," on thirty 8vo. leaves! Two years later, Augustus, Duke of Brunswick Luneburgh published, under the name of Gustavus Selenus, a very handsome work, of 495 folio pages, on the game; and a year after, Don Pietro Carrera published one of 556 pages quarto, in Italy—both now exceedingly rare: but in the Museum.

Dr. Alessandro Salvio, of Naples, at that period published several treatises, which, as well as the previous works of Damiano, Lopez, Silenus, and Gianutio, have been put into an English dress by Sarratt, after his fashion, at the beginning of the present century. The only other noted writer of that age was

ed with a date—1457. And Caxton himself, while at Cologne, under patronage of the Duchess of Burgundy, had printed La Feure's "History of Troy," in French and English, with metal types. His "Game and Playe of the Chesse" is a fine specimen of black letter printing, and the copy, which the author has examined, is the same which, according to Scott's "Antiquary," was picked up by "Snuffy Davie," at a stall in Holland, for two groschen, sold to Osborne for twenty pounds and books to the same amount; purchased by Dr. Askew for sixty guineas, and, at his sale, purchased by royalty itself for a hundred and seventy pounds. George III. caused it to be handsomely bound, and his successor bestowed it, with the whole of the royal collection, on the British Museum.

After all, its connexion with Chess is merely nominal, as may be supposed from the title of the original work of Cesolis, "De Moribus Hominum, et Officiis Nobilium," which Vignay translates, "Le jeu des Echecs Moralisé." It is a monkish allegory, carried to a tedious extreme.

Greco, celebrated as the Calabrese; who limited the manœuvre of castling to the mode termed from him "alla Calabresta," now adopted throughout Europe—excepting that in Italy many take a wider latitude, which, for the sake of uniformity and advancement of science, it is hoped may gradually be discontinued. It is remarkable that only manuscript copies of his work are to be found in the original Italian, although published in the other European languages; the best edition being that with notes by Lewis, in 1819.

We now arrive at the great André Danican Philidor, whose "Analyse du jeu des Echecs" was published in French, at London, in 1749; and, together with the works of his contemporaries, Philip Stamma, of Aleppo; Dr. Ercole del Rio, (the anonymous Modenese;) Giambatista Lolli, of Bologna; the Conte Carlo Cozio, and Domenico Ponziani, (the second anonymous Modenese;) to whom may be added Elias Stein, of the Hague; General Zuilen van Nieveld; Johann Allgaier, of Vienna; and the authors of the "Traité des Amateurs," at Paris; furnished the materials with which the writers of the present age have done so much towards constructing the Science.

The principal publications, since the commencement of the present century, have appeared in the following order: Sarratt's, in London; Pratt's "Theory of Chess, and Introduction to Philidor;" Koch's "Codex der Schachspielkunst," at Magdeburg; several excellent works and translations by Lewis; a valuable treatise by Cochrane; one by Reinganum, at Frankfort; by Silbersmidt, at Brunswick; by the late unrivalled and lamented La Bourdonnais, at Paris; and by George Walker, in London, the third edition of whose excellent treatise comprises the latest advancements.

From this summary view, which omits a multitude of minor productions and introductory essays, the reader will perceive that ignorance of Chess cannot be imputed to any want of instructors—those, too, of first-

rate ability—and will naturally ask, What need for any more?

The answer points, in the first place, to that very multitude, as requiring selection, abridgment, condensation, systematic arrangement. On referring to the best authors, the student will meet with endless repetitions, not only taken from each other but reiterated by themselves, through which he must drudge to find, perchance, one new idea. For proof of the extent of this wearisome evil, let him refer to the fifty-three large synoptic tables, compiled with amazing industry and patience by M. Alexandre, from the works of thirty authors, in which he displays nearly eighteen hundred games and variations, which for the most part are given originally as distinct games, and multiplied into an unknown number by copying through the various compilations. Had M. Alexandre adopted a notation by which the moves could be understood at sight, and added short notes on the merits of the different examples, nothing *more* could have been desired in regard to openings and specimens of play by the greatest masters, but a less inconvenient form. Unfortunately, however, his notation is unintelligible unless actually played.

In the second place, some of the best treatises, besides defective arrangement and annoying repetitions, are by their prolixity rendered so formidable in bulk and price, as to be incompatible with the notions of most people in regard to a game. Hence the swarm of little introductory books, most of which abound in errors, and are utterly inadequate to ground a learner in the Science. This they leave him to pick up as he may, and, without better aid, he will *play* until too old to learn, and know nothing of the matter. Without aiming at becoming a first or second-rate player, which would require proportionate time, study, and practice, every one should qualify to cope respectably and on equal terms with the amateurs he will meet in society; "and he may be assured," says one of our first professors, "that his delight in the game will

at least equal that which better players experience; but it is of the utmost importance to this end that he *begin* well, that he acquire no bad habits—which are always difficult to eradicate—and that by means of an able instructor he proceed from that which is simple and easy to that which is intricate and difficult." This opinion Mr. Lewis has followed up with great judgment in his "elements" of Chess, the principle of which suggested the course adopted in the following "introduction:" and however unnatural it may appear to commence with ends of games, it is unquestionably the easiest and surest method for attaining proficiency. Many good games are lost through neglect of this part of the subject, to which few are inclined to revert after commencing play.

Thirdly, the method of notation employed by most authors, although perfectly definite, and both easy and necessary to be understood and used in speaking of the game, is insufferably tedious either to read or to write when every move is to be so described: for instance, "the King's Knight to the adverse Queen's Bishop's third square;" or as the present fashion incorrectly gives the same move, "the King's Knight to the Queen's Bishop's sixth square," which must be sought between the adversary's Queen's Bishop's second and fourth squares, and is consequently *his* third. For the purpose of book-making, which seems to have been the chief object not many years back with some writers, among whom Sarratt attained a bad pre-eminence, the above method was truly convenient—as ten pair of moves were the most an octavo page could handsomely accommodate. Mr. Walker, to whom we are indebted for great reform in that respect, can give four times as many on a 12mo. page. Nevertheless, abbreviations of such expressions as those above, only increase the perplexity which the mind is thrown into by a succession of prolix yet vague descriptions, while its energies are or ought to be engrossed by the position on the board. To be called off to decipher such symbols as K. B. to Q. B.'s sixth chg. or K. B. P.

one, etc. is about as *à propos* as to require a singer to perform from a description of musical intervals instead of using notes. So much repugnance is consequently felt at practice from books, that few who have them are found to any extent acquainted with their contents. Various schemes have been tried to overcome this aversion, by employing figures, or letters, or both, but without any adaptation to the scientific nomenclature of the game, and consequently they proved totally unsuitable.

Notation, to meet the rapidity of thought, must unite brevity and precision. It must present the mind *at once* with the true idea, and no other. It must not require time to analyse it.

For the purposes of the writer it must be practicable with rapidity. For the reader's use it must be vocal. For the solitary student it should be expressive to the eye. It should, in fact, *represent* the object intended.

Letters alone unite these requisites, and will perfectly fulfil them when once fixed in the memory by due association of ideas.

By the method explained in the following introduction, every square on the board is denoted most precisely by its peculiar syllable of two letters only, although only eight consonants and four vowels are employed: their combination, being systematic in strict conformity with the correct nomenclature, imposes no burden on the memory beyond retaining the order of the eight consonants in connexion with the files, and the rule for prefixing, or else affixing, the four vowels, to distinguish the ranks on each player's half of the board. The same consonants *singly*, stand for the pawns of the same files respectively. Small letters are employed for all the foregoing objects. Eight other consonants represent the Pieces: and for these, capitals are used, so that the eye at once perceives the class of the piece to be moved; and each being represented by a single letter which stands for no other piece, every move is indicated by three letters only, combining the utmost brevity with the precision of

Science, in a manner so clear as to be intelligible at sight throughout a game; which, whether written or printed, according to this method, is exhibited in less space than by any other; while many particulars, not otherwise noticeable, are obvious at a glance. For instance, the captives on each side are placed in distinct columns at the respective periods of their capture, shewing when, where, and how each fell into the enemy's hands—the moves and services of each Piece and pawn may be easily traced throughout a long game—the position of the forces at any period of it can be ascertained with facility; and without playing up the previous moves the Pieces can be correctly placed by reference to the last move of each, carefully rejecting those in the list of captives.

The application of letters on Dr. Grey's system, to the purposes of Chronology, Astronomy, and other matters connected with figures, suggested to the author, many years ago, the employment of them, which he now recommends from his own experience. The adoption from that system of the eight consonants which he has appropriated to represent the pawns and the files of the Chess board, will, to those already acquainted with the "Memoria Technica," be unobjectionable; and perhaps no other selection would be really better. For representing the eight Pieces he had to do the best he could with the other consonants, exercising the privilege of a reasonable being, in *making* a reason where he could find none; and he advises every reader to make for himself as the best means of fixing the association permanently. With this view, it may be observed, that *X* and *V* indicate the diagonal move befitting them as Bishops.

The system now submitted to the reader, offers great facility for noting down a game while playing—which, for the purpose of after examination and comparison, is strongly recommended to all who desire to excel. For making a diagram of any position, or game to be continued at a subsequent opportunity, the following characters are easy to make and understand by their

indicating the moves of the respective Pieces. In default of red ink, the white set may be distinguished by dotted or lighter lines than those used for the black.

For the KING indicating a single step in any direction around him.

QUEEN indicating her range along the parallels *and* diagonals.

ROOK indicating its command of the parallels only.

BISHOP indicating his diagonal range.

KNIGHT indicating his indirect move.

PAWN indicating its straightforward step.

As the fore-mentioned advantages become most conspicuous and useful in comparing games and exhibiting their slightest variations, the author conceived that the adoption of this method by writers, would not only abridge their own and their reader's labour, but advance the Science; and he would have gladly contented himself with giving a brief exposition of it for their adoption. But warned by the prejudice with which adepts in any mystery usually receive proposals for remodelling the system which custom has made easy to *them*, he has followed the advice of friends who are acquainted with his method, and have urged the publication of it, by presenting it in the form most suitable for the uninitiated; trusting that to unbiased minds it will greatly facilitate the practice of examples by which alone proficiency can be attained.

The proposed notation, like that of music, being as far as concerns the object, intelligible in many languages, Chessplayers of every nation would promote the spread of their Science by its adoption.

The author's inducement to the present attempt was the hope that a practical treatise of small compass and price, divested as much as possible of whatever might appear repulsive and formidable to beginners, yet leading them gradually into the Science of Chess, might be a means of promoting the knowledge of it among classes by whom it is yet unappreciated, and of extending a rational enjoyment which powerfully counteracts vicious and idle habits, and has proved with many, a palliative of "the thousand natural shocks that flesh is heir to."

Whatever may be thought of the novelty of his arrangement and manner of treating the subject, the author has little claim for new matter, and conceives the highest recommendation of his work to rest on its derivation from the best authorities. It is not always easy to trace the original writer through the various compilations. As the best examples are those which have stood the ordeal of the ablest and latest examination, he has generally confined his selection to such as appear in the works of Philidor, Lewis, and Walker.

TO THE LADIES,

Chess presents a Claim for especial Patronage;

and without wishing them to bestow the exclusive favour shewn by "the Lady Morley," who, in the olden time, "had no harpinges nor lutinges during Christmas, but playing at Tables and Chesse;" their countenance to a game so chivalrous as to preclude gambling, and considered by our ancestors of both sexes to be a valuable accomplishment, as in truth it is, should, in these enlightened days, assist in restoring it to the circles from which the introduction of cards excluded it. Not only should it share the drawing-room, but become an ever ready resource against listlessness and indolence. Experience vouches its value as a domestic charm; and every young lady will do wisely in acquiring the power of adding its fascination to the attractions of HOME.

How many irksome hours—how many wasted in fretfulness, folly, or scandal—how many in which even the well-disposed mind cannot be fixed by reading—might be not only relieved but improved by exercises in this "Gymnasium of the mind." Is it not a duty to provide it for all under our influence, and by initiating the young, prepare a pastime for the aged—for those who, when strength and sight begin to fail, are beholden to the companions of their monotonous existence for every means of diversifying it? By *this*, youth and age may reciprocate pleasure. The chess-board is a playground suitable for every age.

Children, in general, are very apt at Chess; and if exercised in a playful way on the various checkmates and manœuvres in the course laid down in the following pages, treating each example as a little game, limited to the King and pawns, until sufficiently skilled to play pawn games with their teacher, they would be firmly grounded for acquiring the whole Science of the game without difficulty. The advantage with which this might be done in schools, by classing the competitors, and not treating the matter too seriously, deserves the consideration of all parents, mistresses, and masters.

ADVICE TO LEARNERS.

Do not suppose you can profit by the mere perusal of the following pages, or by practising the examples one after another in hasty succession. Each of them must be fully mastered by repeated examination before proceeding to the next, if you wish to be successful in your future contests. Limit yourself, therefore, to one page, or one position, until you have well digested it; and if you can manage no more that day, be satisfied—if you retain it on the morrow. Occasionally you may meet with something not easily to be comprehended until subsequent matter have been examined; but it is to be hoped this will seldom occur, as the particular aim of the arrangement is to present the whole subject, theoretically and practically, in the order most natural and easy for apprehension. It is but fair, however, to state, that the checkmate with Bishop and Knight, introduced for method sake at page 28, is one of the most difficult things in Chess. That, and the preceding mate with both Bishops, are, however, of such rare occurrence, that they need be no further studied than as exemplifying the moves of those pieces. Give your utmost attention to the pawns, playing with them and the Kings alone, until you feel competent to conduct them through the various critical situations exemplified, before you undertake to manœuvre all the Pieces: which you should not attempt, until, by exercising them separately, you have acquired a command of their individual powers.

After you have mastered the first thirty-six pages, and not before, you may proceed to the opening of games—beginning at page 105—taking the intermediate matter at your leisure.

Whenever you think a better move might be made than is given in the example, endeavour to discover the reason why such has *not* been prescribed: you will profit greatly by this practice, and by considering how *you* should move each time, before looking at the example. By strictly pursuing this course, you will find, on commencing your campaigns, that practice will soon make you a formidable antagonist.

Competitors may be equalised by means of odds; which the inexperienced cannot in fairness refuse to receive, since the more skilful player can otherwise feel little interest in the game.

It is desirable to affix the syllables to the Chess-board *only in idea*—but should this prove at first too difficult, they may be written on a sheet of gray pasteboard, properly divided and slightly shaded, which forms a pleasant board for practice. A second, reversing the order of syllables, as prescribed in page 6, will then be requisite, to avoid the bad habit of playing always the white men. The pieces, too, may be represented on pasteboard, card, or wood, marked after the manner shewn in page xiii. So no one need ever be at a loss for want of a board and chessmen.

INTRODUCTION

TO THE

GAME OF CHESS.

THE BOARD;

ITS RANKS, FILES, AND DIAGONALS.

CHESS is played by two persons, on a square board placed between them, which is divided into sixty-four small squares, eight in each *rank* or parellel row, extending from left to right. There being eight such ranks, each player claims four to his half of the board, and distinguishes them thus:—the rank nearest him as his *first*, denoted in this work by the vowel *a*, the *second* by *e*, the *third* by *i*, the *fourth* by *o*.

The ranges of these squares, in the opposite direction from player to player, are called *files*, and denoted by the consonants *b, d, t, f, l, s, p, k*.

Note. These consonants will be recognised by all who are acquainted with Dr. Grey's "*Memoria Technica*," as indicating the numerals 1 to 8. But for the present purpose, it is more desirable to associate, by any fanciful analogy, an idea of the Piece from which each file takes its usual denomination. This will be suggested after enumerating the pieces.

Each square has consequently its appropriate syllable, formed by the consonant that denotes the file,

combined with the vowel that denotes the rank, as exemplified in the annexed diagram.

	b	*d*	*t*	*f*	*l*	*s*	*p*	*k*	
a	*ab*	*ad*	*at*	*af*	*al*	*as*	*ap*	*ak*	
e	*eb*	*ed*	*et*	*ef*	*el*	*es*	*ep*	*ek*	
i	*ib*	*id*	*it*	*if*	*il*	*is*	*ip*	*ik*	
o	*ob*	*od*	*ot*	*of*	*ol*	*os*	*op*	*ok*	
	bo	*do*	*to*	*fo*	*lo*	*so*	*po*	*ko*	*o*
	bi	*di*	*ti*	*fi*	*li*	*si*	*pi*	*ki*	*i*
	be	*de*	*te*	*fe*	*le*	*se*	*pe*	*ke*	*e*
	ba	*da*	*ta*	*fa*	*la*	*sa*	*pa*	*ka*	*a*

The consonants are placed along the top of it over their respective files, and the vowels at each side opposite the ranks. *Observe particularly*, That in combination the vowels precede the consonant on one player's half of the board, while on the other they follow it.

The proper syllable for any square will suggest itself without burdening the memory with anything more than the order of the consonants and vowels, as it results from the intersection of the perpendiculars, considered as consonants, with the horizontals considered as vowels, giving precedence to the one or the other, according to which half of the board is referred to. Thus, what is usually called "the King's fourth

square," being in the fourth rank *(o)* of file *l*, is *lo* on the first player's half, and *ol* on the second player's, where it is generally termed "the adverse King's fourth square." In like manner, "the King's Knight's third square," or third rank *(i)* of file *p*, is *pi* on the first player's side, and *ip* on the adverse: the shortest approved notation for which last hitherto used, is "Adv. K. Kt. 3d.," though sometimes improperly written, "K. Kt. 6th."

On most boards the squares are alternately black and white, merely for distinctness. The ranges of each colour sloping from one side of the board to the other are called *diagonals*. The longest *white* diagonal points towards each player's right hand, when the board is properly placed.

PIECES AND PAWNS;

THEIR PLACES, OR HOMES, AND NOTATION.

THE Chessmen are of two parties, called the White and the Black. Each comprises eight Pieces and as many Pawns. The players draw lots for the colour, and then marshal their respective sets of Pieces in the first rank *a*, on the squares called their homes, according to the following order.

The King and Queen occupy the two centre squares of rank *a*, the former on file *l*, the latter on file *f*. Observe, The White Queen must have the White square, and the Black Queen the Black square, so that they stand on their own colours; the Kings as well as the Queens will consequently be *opposite* to each other. Next to each of them stands a Bishop; next to each Bishop, a Knight; and next to each Knight, a Rook, on the corner square. These three Pieces on the King's side are commonly called the King's; those on the other, the Queen's: but, for brevity and

distinctness, they are denoted in this work by a *single* capital letter appropriated to each. The more easily to connect these letters mentally with the Pieces they respectively represent, we may form some fanciful association between them, including the file usually denominated after each Piece. Thus,

The QUEEN'S ROOK or CASTLE is denoted *C;* its place or home is the corner or first square of the border file *b:* this Castle and its file, therefore, are aptly recognised as the *borderer's* Castle and file.

The QUEEN'S KNIGHT (generally represented by a Nag's head) is denoted by *N;* its home is the first square of file *d:* being a dancing gentleman, his file may be called the *dancer's.*

The QUEEN'S BISHOP, a venerable teacher, is denoted *V;* and his file *t,* for *teacher's.*

The QUEEN is denoted by *Q:* being deservedly the favourite Piece, her file *f* is of course the *favourite's.*

The KING is denoted by *M,* for Monarch: his file is *l,* the *loyalist's.*

The KING'S BISHOP, a Christian sage, is denoted by *X* for Xtian; and his file by *s,* the *sage's.*

The KING'S KNIGHT or HORSE is denoted by *H:* his file by *p,* for *prancer's.*

The KING'S ROOK is denoted by *R:* its file *k* may be known as the *keeper's;* the Rook being a Castle or Keep.

Each Pawn is also denoted by a single *small* letter, which is the same as denotes the file on which it is first placed, and therefore requires no further effort of the memory. The Queen's Rook's Pawn, being denoted *b,* the Queen's Knight's Pawn, *d,* etc., all which is exhibited at one view in the next page. Beginning, therefore, on the Queen's side, (which is the left of the White, but the right of the Black,) set the Pieces in the following order, on the squares indicated,

for both parties, by the syllables under the term "*Homes.*" Remember each piece by the capital letter annexed to it, by which it is noted throughout this work; and associate each *file* with its respective *Piece*, by means of the idea suggested in the foregoing page by the word in italics, which will readily occur from its beginning with the consonant appropriated to such file.

PIECES.	NOTATION.	HOMES.		FILE.
Queen's Rook or Castle	*C*	*ba*	*ab*	*b orderer's*
— Knight	*N*	*da*	*ad*	*d ancer's*
— Bishop	*V*	*ta*	*at*	*t eacher's*
Queen	*Q*	*fa*	*af*	*f avourite's*
King	*M*	*la*	*al*	*l oyalist's*
King's Bishop	*X*	*sa*	*as*	*s age's*
— Knight	*H*	*pa*	*ap*	*p rancer's*
— Rook	*R*	*ka*	*ak*	*k eeper's*
Queen's Rook's Pawn	*b*	*be*	*eb*	*b*
— Knight's do.	*d*	*de*	*ed*	*d*
— Bishop's do.	*t*	*te*	*et*	*t*
Queen's Pawn	*f*	*fe*	*ef*	*f*
King's do.	*l*	*le*	*el*	*l*
— Bishop's do.	*s*	*se*	*es*	*s*
— Knight's do.	*p*	*pe*	*ep*	*p*
— Rook's do.	*k*	*ke*	*ek*	*k*

When regarding these consonants as pawns, they should not be considered *b* as *borderer*, *d* as *dancer*, etc., but *b* as *borderer's* pawn, *d* as *dancer's* pawn, etc., so as to associate the Piece of the file: the borderer being supposed in his Castle, the dancer on his Nag, etc. So that this principle be adhered to, it matters not by what whimsical idea the association be effected; the more ridiculous the better retained, and best when made by one's self; therefore the ideas suggested above are given as hints for the reader to enlarge upon, until he make each capital letter patly represent the proper Piece, and the corresponding

small consonant its pawn and file. He will find no difficulty afterwards in the notation.

Observe, Each pawn is denoted by the same consonant singly as the file he pertains to, and never otherwise, whatever file he may move into during the game. Change of place cannot alter a name.

The player of the White set will now have them ranged before him in the order here represented by the letters,

b, *d*, *t*, *f*, *l*, *s*, *p*, *k*, pawns;
C, *N*, *V*, *Q*, *M*, *X*, *H*, *R*, Pieces.

To the player of the Black, the order will, of course be reversed, and *he* must observe always to reckon his files from the right, *i.e.* the Queen's side, beginning with *b*, and reading the letters backward to *k* on the left, in this order,

k, *p*, *s*, *l*, *f*, *t*, *d*, *b*, pawns;
R, *H*, *X*, *M*, *Q*, *V*, *N*, *C*, Pieces.

Be it understood, that these letters are merely used as symbols—like algebraical signs, or short hand characters—and should be so identified with their respective Pieces, pawns, ranks, and files, as instantly to suggest the usual denominations, by which they must be known and spoken of.

The utility of the above notation, by which every move is scientifically described in *three letters*, according with the established nomenclature, will abundantly repay the short effort of learning it; not only because its brevity greatly facilitates the writing and practising of examples so necessary for acquiring the science of this game, but because it admits of so many being placed, for comparison-sake, in juxta-position; the advantage of which results from the clearness with which this notation conveys to the mind, through the eye, the exact nature of the moves; so that their comparative merits may be examined without playing them—an essential point, though not even aimed at in some valuable works, and in others rendered quite

impracticable—although such examination is necessary in actual play before every move, and ought therefore to be made the leading principle in the discipline of a Chess Student.

In the following pages the method of notation invariably adopted is this. The moves and countermoves of White and Black are placed in opposite columns, with a figure indicating the order of the moves. The first letter of every line of each column, if a capital, stands for the Piece—if a small letter, for the pawn—to be played. Next to it is placed the syllable denoting the square it is to be played to. If by such play a captive is made, the proper letter to represent him is placed next. If check is given it is indicated by the addition of ☞. Reference to any note is made by the usual marks, * †, etc.; and to any variation by a superior figure, as ^{1} or ^{2}. Castling with the King's Rook is denoted by *MR*; and with the Queen's, by *MC*. The side which is checkmated terminates with +; when the game is drawn it terminates with ○; when not concluded, = signifies that in situation both parties are equal; √, that the advantage is on that side to which the mark is attached.

In denoting the *situation* of Pieces remaining on the Board in a game to be examined, the syllable following each single letter indicates the square *on* which the piece so represented stands.

Notwithstanding the use of the terms White and Black, (used in this work rather to indicate the players than their chessmen,) which are requisite for distinguishing the parties, a learner should not always practise with the same colour next him; as that habit will confuse him when, in playing with others, the same colour may not fall to his lot. His best practice will be, after playing the examples with one colour, to repeat them with the other; which, by transposing the whole of the positions, will present them in a new light and bring the principle of action more strongly under his notice. In doing this, he must observe that in consequence of his Queen, when he plays the *Black*,

taking the right hand of the King, the names of the *files* become reversed, and he must consequently, as before pointed out, consider their corresponding consonants in this order: *k, p, s, l, f, t, d, b*, transposing, of course, the syllabic notation.

As a knowledge of the moves and powers of each Piece is most easily acquired by manœuvring it separately; and as skill in this is of the last importance for securing the victory, whenever no other force remains towards the close of a contest: each Piece will now be introduced to the learner with exemplifications of its power in winning the game.

It is necessary to premise that the two parties move alternately—that every Piece has its peculiar way of moving, and may go in any direction—that when an adverse piece lies within the range of such move, it may be captured—that in capturing, the captor takes the place of the piece captured, which is then removed from the board—that it is quite optional to capture or not, and frequently it is the better policy to abstain, even when the piece so spared can, at the next move, capture that which spares him; superiority of position being as much to be attended to as superiority of force—that the game is not decided by the indiscriminate massacre of the enemy, but by annihilating the action of their King, which is called checkmate, and frequently occurs while many of his pieces are on the board. The King is never taken, nor allowed to place himself, or to remain, where he could be taken; for, whenever the opponent brings a piece to bear upon him, he is bound to warn him of his danger by the word "Check." The attack must immediately be averted, either by moving the King out of check, capturing the threatening piece, or intercepting its action: whenever the check cannot be annulled in one or other of these three ways, it is checkmate, and the party giving it wins the game. This is the only way in which it can be won—but it may often be *drawn*, even by the weaker party: when neither can checkmate, it is drawn; also when one gives perpetual

check, *i.e.* repeats a check at every move, while the other can do nothing but shelter his King. Also when both persist in repeating certain moves—or when one having to move and nothing that he can play but his King, which is *not* in check, but cannot move *without going into cheek*, which, as already stated, being never allowed; the game necessarily stagnates: this is called *stalemate*, and is sometimes inadvently given by a party on the point of winning. He who got stalemate was formerly admitted to win; now he only draws the game. A losing party, when reduced to little beside the King, often tries for a stalemate, against which his opponent cannot be too wary.

Proceeding now with the instructions relative to each Piece, the learner must have no other on his board than is directed in each instance.

THE KING;

HIS MOVES AND POWERS.

THE King can move in any direction, but only to the next square. The King is never taken, for he is not allowed to go to, or remain on, any square, which an hostile Piece or pawn commands; consequently the adverse Kings cannot attack each other—there must always be at least *one* square between them, because for either to go upon *that* would be to put himself in check—that is, within the power of the adversary. This he is never permitted to do *under any circumstances*, therefore, when all the other pieces have been captured, and the two Kings alone remain, it is obviously a drawn game. To exemplify this case and the King's moves, place the Black King on a corner square; say *ab*. Observe, there are only *three* squares in contact with it; he could move to either. But

place the White King on *id*, and observe his power of moving extends to *eight* squares surrounding him. Now, as each party is obliged to move in his turn, if Black has to move first he *must* go to *ad*, for the other two squares are within the power of the White. If the latter has to move first and goes to *ib*, Black must still move as before, to *ad*; but if White goes to *et*, he compels Black to move to *eb*. Here he has *five* squares in contact, but three being under the power of White, leaves only two at his choice: if he return to *ab*, White, by resuming his first position, confines Black to the rank *a*; but if the latter go to *ib*, White, by taking post exactly facing him at *it*, confines him to the file *b*; for whichever way he steps, White, by going the same, confronts him still, and excludes him from the three squares of the file *d* between them. This is termed *having the opposition*, and is often of the utmost importance, as will appear in many of the following pages, although of no avail in the present case, because the two Kings may move interminably to no purpose without some other Piece to give checkmate; the game must therefore be drawn. It is however essential that the above explanation be clearly understood, as well as the following manœuvres intended to show how the King's powers, which towards the end of a game become very efficient, may be often exercised in preventing the advance of the adverse King towards any part of the board where you may have pawns or Pieces to protect. For example, place the White King on *of*, Black King on *el*.

In this position, White prevents his adversary from occupying *if* or *il*, and by moving to *ol*, would entirely prevent his advance upon rank *i*, which otherwise he may make at *is*.

Suppose however Black had to move first, and had got upon *is*. White being at *of*, and desiring to keep the adversary on the other side of file *l*, must instantly move to *if*, and preserve *the opposition* in manner following:—

Replace the Kings, Black at ...	*el*,	White at ... *of*,
Move 1	*M is*,	Countermove *M if*,
2 ...	*os*,	*of*,
3 ...	*so*,	*fo*,
4 ...	*os*,	*of*,
5 ...	*is*,	*if*.
If he retreat at 6 to	*ip*,	then advance to *il*,
and should Black again retreat to	*ek*, *ik*, or *ok*;	advance to *es*, *is*, or *os*,

according to Black's last move, so as to be exactly *facing*, and to confine Black to the file *k*, while White keeps possession of six files.

Place the Kings—White on *of*, Black on *os*. Supposing Black to move first, and to *op*, and that the situation of White's game renders it prudent that his King should not pass beyond file *f*, while it is at the same time important to prevent the Black from occupying file *l*, in such case White King must move exactly like the Black—retreat when he retreats, advance when he advances—move up the file when he does, and down it when he does—keeping always exactly *opposite* him, and at the *same distance* from the contested file. Thus, on

Black retreating as above,	1	*M op*,	White must also retreat *M ot*,
	2	*po*,	*to*,
	3	*ki*,	*di*,
	4	*ko*,	*do*,
	5	*ok*,	*od*,
	6	*ip*,	*it*,
	7	*es*,	*ef*.

Thus he who has the opposition can always prevent the adversary from occupying the line between the two Kings, *provided* there be no other Pieces in the way by which his movements can be prevented from forming an exact counterpart to those of the adversary, who will of course avail himself of any such impediment to baulk imitation. It is important to comprehend the controling power of the King; for many games, ending with Kings and pawns only on the board, are won or drawn by one party being able to gain the opposition: a point little understood by many players. Thus, in the preceding situations, it has

been shown, that when the Kings are in opposition, whichever moves first can be prevented advancing on to the line of squares between them. But he cannot prevent the other doing so; for if the first mover go to the right, the other enters that line diagonally towards the left—if he moves to the left, the other enters diagonally towards the right—if he step back, the other steps forward upon it, keeping the opposition, and forcing him (when *obliged* to move, as is necessarily the case when there is no other piece of that party) to yield an entrance into at least one square of the next line: if he yield the choice of three squares by stepping back again, the other advances on the centre one—pursuing the same course until the enemy, being driven to the side of the board, is obliged to file off, right or left, which is all the choice he has in such circumstances: and which must be allowed him—for if the advancing King, instead of pursuing right in face, step forward diagonally, the opposition will be instantly transferred to the other. These principles should be fixed in the mind, by practising like manuœvres with another player: for this power of one King to confine the other is often called into action, and without it some of the other Pieces cannot give checkmate; as will appear by the

METHOD OF CHECKMATING WITH A ROOK.

This Piece, when standing at its own corner-square, *ka*, can move to any square of its file *k*, or of its rank *a*, in other words, it always moves parallel to one or the other side of the board, and commands 14 squares; as will appear by placing it on any square you please, and counting the other squares in the same rank and file. Its power therefore becomes very effective, as the game advances and the board becomes clear for its action. Supposing the Black King on *al*, White King on *il*, Rook on *ka*; the Rook, by running up the file *k*, to the square *ak*, would give checkmate, by putting the *whole* rank *a* in check, while the White King prevents the Black from quitting it. This is

the simple principle for proceeding on with a King and a Rook; which, if once clearly understood, will be easily practised from any position these Pieces may be in: for instance, before moving your Rook as above, had it been Black's turn to move, whether he went to *as* or *af*, it would be useless checking him, as he would escape from rank *a*—in the former case by going to *ep*, in the latter to *et*. The proper move is *R pa*, in the first case; *R ta*, in the second; to prevent Black going to either of these files *p* or *t*: and, as he *must* move the King, (having nothing else,) he can only return to *al*; upon which *R* gives mate as before on Black's rank *a*. From the above instance, learn to abstain from *useless checking*, and to employ your pieces in compelling your adversary to go in the direction you wish until you can check effectively. Apply what has just been stated to a

SECOND SITUATION.

White, *M of, R fo.* Black, *M af.*

WHITE.	BLACK.
1 *M if*, confines adverse *M* to rank *a*.	*M al*
2 *R so*, forces him to return.	*af*
3 *as*, gives mate.	+

THIRD SITUATION.

White, *M la, R ka.* Black, *M al.*

WHITE.	BLACK.	WHITE.	BLACK.
1 *R ek*	*M af*	5 *M ol*	*M as*
2 *M le*	*at*	6 *is*	*ap*
3 *li*	*af*	7 *R ok*	*as*
4 *lo*	*al*	8 *ak*	+

As the Rook cannot give checkmate until the adverse King is at the side of the board, the method of driving him to it must now be shewn.

FOURTH SITUATION.

White, *M lo, R ka.* Black, *M il.*

WHITE.	BLACK.
1 *R ik* ☞	*M el*
2 *M ol*	*ef*
3 *R ip*	*et*
4 *M of*	*ed*
5 *ot*	*eb*
[1]6 *R ep* ☞	*ad*
7 *M it*	*ab*
8 *id*	*ad*
9 *R ap* ☞	+

et. Had he returned to *el*, White by checking would drive him to his last line.

WHITE.	BLACK.
[1]6 *M it*	*M ib*
7 *R ik*	*eb* (or *ob*)
8 *ak* (or *ko*)	*ib*
9 *ab* (or *bo*) ☞	+

WHITE.	BLACK.
7 *R es*	*ob*
8 *eb* ☞	+

FIFTH SITUATION.

White, *M la, R ka.* Black, *M of.*

WHITE.	BLACK.
1 *R ko*	*M ol*
2 *M le*	*os*
3 *li*	*ol*
4 *R fo*	*os*
5 *lo*	*op*
6 *so*	*ip*
7 *M lo*	*op*
8 *ol*	*ip*
9 *R os*	*ep*
10 *R is*	*M ek*
11 *M os*	*ep*
12 *op*	*ek*
13 *R ip*	*ak*
*14 *M is*	*ek*
15 *es*	*ak*
16 *R ik* ☞	+

*M ik would give stalemate.

An amusing way for the young chess-player to perfect himself in these manœuvres, is to engage to give an opponent checkmate on a particular square, which he should now find not very difficult.

CHECKMATE WITH BOTH ROOKS

is very simple, and does not require the King's aid; as by playing the Rooks alternately, the adverse King may be forced to the last line, and then mated in the following manner.

FIRST SITUATION.

White, *M ka, R da, C ba.* Black, *M se.*

WHITE.	BLACK.	WHITE.	BLACK.
1 *R de* ☞	*M li*	6 *C op* ☞	*M if*
2 *C bi* ☞	*fo*	9 *R ik* ☞	*el*
3 *R do* ☞	*ot*	7 *C ep* ☞	*as*
4 *ko**	*od*	8 *R ek*	*al*
5 *C pi*†	*of*	10 *ak*	+

* To get out of reach. † For same reason.

In the preceding situation, mate ought to be given in three moves: instead of driving the King across the board, force him to the side to which he is nearest, by playing, 1 *R di*, 2 *C be*, 3 *R da*.

SECOND SITUATION.

White, *M li, R da, C ba.* Black, *M ol.*

WHITE.	BLACK.
1 *C ib*, preventing retreat.	*M os*
2 *R pa*, compelling return.	*ol*
3 *op* ☞	+

Here the King, being in opposition, shortens the work.

The learner will perceive, in the foregoing examples, that the Rook can be played to any square of the rank or file on which it stands at the moment: he will find equal liberty enjoyed by the Bishop diagonally: and by the Queen in both those modes of action. But he must understand this range is limited when he has other men on the board, if one of them stand so as to obstruct the moves of either of those Pieces, which can then go no further in that direction than the square next such man. When the obstruction is an adversary, either of those Pieces bearing on it can of course take possession of its square by capture. When all the men are at their homes, no Piece can move until a pawn has made an opening for it; except the

Knight, which has the power of leaping. The Rook, therefore, can seldom be brought early into action, and its value increases as the board becomes cleared: one step conducing to its earlier activity, is

CASTLING THE KING,

which may now be explained; being a compound move performed with these two Pieces, that each player has the option of making once in a game before either King or Castle be separately moved. Supposing this the case—*M* at *la*, *R* at *ka*; the manœuvre is performed by placing the Rook on *sa*, next to the King, and conveying him to the next square on the other side of it, *pa*. In like manner he may castle with the Queen's Rook, if preferred—*C* not having moved from its home *ba*, is to be placed on *fa*, next to the King, and the latter removed to *ta* on the other side of it. In each case the King, for this once, is moved *two* squares, and the Rook is placed on the square he passes over—the former being expressed by *M pa*, *R sa*; for the first player: and *M ap*, *R as*; for the second: or more shortly *MR* for either: the latter by *M ta*, *C fa*; for the first player: and *M at*, *C af*; for the second: or *MC*, for either.

Note. Although the foregoing is adopted after Greco, as the only legitimate method of castling in England, France, and Germany; the Italian practice, which gives rise to much brilliant play, allows the complete transposition of the King and Rook, or any thing short of it, provided no attack on the adversary be made simultaneously. As the introduction of this practice is desired by first rate players, some examples of it may occur in the following pages, which must necessarily be expressed by the fuller mode of notation shewn above, varying the syllables according to the squares to which the two Pieces are to be moved.

It is obvious that the Pieces whose homes lie between the King's and the Rook's, must be played out before castling. Remember, this privilege may never be exercised while the King is in check; nor while either the square he would traverse, or that he would move to, is exposed to the action of an adverse piece.

The Rook *being* under attack is no obstacle, nor the King having *been* checked—provided neither have moved.

THE BISHOP

moves diagonally in any direction; and at one move may pass over any number of squares in one diagonal, so far as they are unoccupied by his own party, and to the first square occupied by an adversary when he captures. It is peculiar to the Bishop never to quit the colour it is first set upon: consequently the King's Bishop of the White party, and the Queen's Bishop of the Black, run always on the white diagonals; while the other two opponent Bishops run on the black diagonals; so there is never any contention between the two King's Bishops, nor between the two Queen's Bishops. The former are rather the more valuable; consequently players are apt to offer an exchange of the Queen's Bishop for the King's on the first opportunity. The number of squares commanded by a Bishop, at the corner or side of a board, is only seven—but increases as his position approaches the centre, where it is fifteen. It has generally the choice of two for attacking or defending a particular point—for instance, *X* being at his home *sa*, may attack an adversary on *il*, by posting himself either at *to* or *ki*.

TO CHECKMATE WITH BOTH BISHOPS

is not difficult, but requires the aid of the King, who must be played either to a Bishop's second square, or Knight's third, before mate can be given: the adverse King being previously driven to the same corner; for, to give this mate, it is necessary that he be upon a Rook's first or second square, or on a Knight's first square: for example, placing each piece at his home—thus,

SITUATION.

White, *M la, X sa, V ta.* Black, *M al.*

Black *M* is to be forced to either *ak*, *ek*, or *ap*; and

the White King must march with all speed to take post on *es* or *ip*, before the Bishops check.

WHITE.	BLACK.
1 *X ki* •	*M af*
2 *V so* †	*el*
3 *M le*	*is*
4 *si*	*el*
5 *X os*	*is*
6 *M po*	*el*
7 *op*	[1]*af*
8 *is*	*al*
9 *V et*	*as*
10 *X ef*	*ap*
11 *M ip*	*as*
12 *V if* ☞	*ap*
13 *X il* ☞	*ak*
14 *V ol* ☞	+

• Taking command of a white diagonal.

† Taking command of the adjoining *black* diagonal, and confining the adversary to his corner.

WHITE.	BLACK.
7 *V if*	*ep*
9 *X il*	*ek*
10 *V as* ‡	*ak*
11 *M is* §	*ek*
12 *es*	*ak*
13 *V ep* ☞	*ek*
14 *X os* ☞	+

‡ *V ol* would give stalemate. § Not *M op*.

[1] If at 7 then

WHITE.	BLACK.
8 *M is*	*M al*
9 *V if*	*af*
10 *et*, etc. as above.	*al*

THE QUEEN.

Having learned, from the foregoing examples, the powers of the Rook and of the Bishop, those of the Queen will be instantly understood by the statement that she unites the powers of the other two: *i.e.* she can move over any number of unoccupied squares, either in the parallels or the diagonals, but not both ways at one move. Her command at the centre of the board extends over twenty-seven squares when unobstructed, and at the side over twenty-one; she is therefore the most valuable piece on the board. She checkmates with greater facility than any other piece, *viz.*

FIRST SITUATION.

White, *M il, Q eb.* Black, *M al.*

White having the move can give mate by playing *Q el, Q ab*, or *Q ad;* and had Black the move, as it

could only be *M af* or *M as*, the Queen equally gives mate on *ef* or *ad*, in the former case; and on *es*, in the latter: it not being necessary for the Kings to be exactly opposite each other, as in the case of the Rook's mate—although equally necessary that the adverse King be against the side of the board. Wherefore, in the

SECOND SITUATION,

White, *M il, Q eb.* Black, *M ap.*

which is to be won in two moves, *Q* must not check on rank *a*, as that would drive the King from it; nor on *es*, as that would drive him to the corner square, where he would get stalemate, unless the Queen instantly released him. White's proper move is *M is*, to support his *Q* in giving mate at the following move on *es* or *ep*, according as Black may move to *as* or *ak*.

THIRD SITUATION.

White, *M id, Q eb.* Black, *M as.*

Here again the *Q* must not check for the reason above given, but confine the adverse King to rank *a*, until he be nearly in opposition to the White King; which may be brought about in either of the following methods; but the second is the shorter and more masterly.

I.—WHITE.	BLACK.	II.—WHITE.	BLACK.
1 *M it*	*M ap*	1 *Q ek*	*M al*
2 *if*	*ak*	2 *ep*	*af*
3 *il*	*ap*	3 *es*	*at*
4 *is*	*as* (or *ak*)	4 *et*	+
5 *Q es* (or *ep*) ☞ +			

FOURTH SITUATION.

White, *M il, Q ba.* Black, *M as.*

White having the move may checkmate at once: this many young players would overlook, and move *Q* to *eb* or *is*, instead of *ak* giving mate.

FIFTH SITUATION.

White, *M il, Q di.* Black, *M as.*

Here the Queen cannot give mate, which she obviously might were the Kings in exact opposition, or her own King not in her way to *es.* As the quickest course, she first takes the position (which was directed for the Rook) to force Black into *opposition,* and she gives mate at the second move: thus, 1 *Q pi,* 2 *Q ap,* ☞

SIXTH SITUATION.

White, *M la, Q fa.* Black, *M li.*

The file *k* being the nearest side of the board to which Black can be driven, the aim of White is to force him to that.

WHITE.	BLACK.	
1 *Q of*	*M so*	Observe, that every
2 *M se*	*po*	move of the White has
3 *Q ol*	*ko*	that effect; whereas
4 *M si*	*ki*	checking — the error of
5 *M pi* (or *ok* or *ak*) ☞	+	young players — would

only procrastinate the issue. Great caution is requisite when the adverse King is limited to so few squares, to avoid letting him off with a *stalemate;* this would happen at the fourth move, were White to play *Q os,* pursuing the same system as before. In many similar situations the student may observe some of the moves prescribed, which at first sight may appear odd ones, result from this dilemma, which requires his particular attention, especially when playing the Queen, as she attacks more squares than any other piece, yet not possessing the Knight's move, may, at the distance from which he would check, give stalemate; which the reader should observe would be the case in the above instance.

In the following situation let it be observed that not a check is given until checkmate. The Queen's peculiar power enables her, without assistance, to force the adverse King to an angle of the board—and she is able, so soon as the King arrives at *is* to support her, to checkmate the other, whether he be on *al, as, ap,* or *ak.*

In the variation, Black takes a different course, and the proper play for White in that case is shewn; leaving the two final moves to the learner's discernment after referring to the caution given in the note on the previous situation.

SEVENTH SITUATION.

White, *M la, Q fa.* Black, *M il.*

WHITE.	BLACK.		WHITE.	BLACK.
1 *Q af*	*M es*	or	. . . . .	*M ol*
2 *if*	*al*		2 *Q ef*	*is*
3 *et*	*as*		3 *M se*	*ol*
4 *M se*	*al*		4 *si*	*is*
5 *si*	*as*		5 *so*	*ip*
6 *so*	*ap*		6 *Q el*	*ik*
7 *os*	*as*		To checkmate in two moves.	
8 *is*	*al* (or *ap*)			
9 *Q el* (or *ep*) ☞	+			

EIGHTH SITUATION.

White, *M la, Q ka.* Black, *M ap.*

Whenever the King is, as in this instance, already on a last line, confine him there: thus 1 *Q eb*, 2 *Q ef*, and then advance *M* to *is*.

NINTH SITUATION.

White, *M et, Q ib.* Black, *M ol.*

WHITE.	BLACK.	
1 *Q fi*	*M is*	To shew how the Queen alone
2 *lo*	*op*	has the power to force the adverse
3 *si*	*ip*	King into a corner. There she
4 *so*	*ep*	must leave him two squares to
5 *os*	*ap*	move on, while the King is ad-
6 *is*	*ek*	vancing to her aid.
7 *op*	*ak*	

THE KNIGHT

alone is allowed to move *over* other Pieces or pawns: he can also attack any (except a Knight) without put-

ting himself in the power of the piece he attacks: and he can do this toward several foes at once—so that he is a very dangerous enemy. This results from his very peculiar move, which consists of one square in the diagonal direction and one in the parallel; or a combination of the Bishop's move with the Rook's; in other words, it is a leap from a square of one colour to the next but one of the other colour in any direction. To exemplify this, place the White King's Knight *(H)* on his square *pa*, a *black* one with two of the same colour adjoining it diagonally—*viz. ke* and *se;* to *ke* abuts a white square *ki*, to which he may move; and to *se* abut two white squares *si* and *le*, to either of which he may go; all these being next but one of opposite colour to that he occupies—so that the Knight has choice of three squares. If he choose that at the side of the board *(ki,)* he will have choice of four for his second leap—*viz. op, so, se*, and *pa*—but if he take first *si*, he will have choice of eight squares for his second leap—*viz. ke, ko, op, ol, fo, fe, la*, and *pa*, lying in a circle around him. He enjoys as great command whenever stationed on either of the sixteen most central squares, within which therefore it is often desirable to keep him. His worst position is a corner, where he commands only two squares, and may easily be kept prisoner by an adverse Bishop, or other Piece commanding them, although when at large the Knight is a most uncontrollable foe. His move however is definite, and not variable in its extent like that of the other pieces. It takes him four moves to cross the board to a square of the same colour as that he starts from, and five moves to one of the opposite colour, wherever his journey begin or terminate, except the longest diagonal, which requires six moves. In every case they may be by various routes. Proving this by trials will render the Knight's move familiar.

For instance, play the Queen's Knight *(N)* from its home *da*, 1st, to *ti;* 2nd, to *od*, or *of;* 3rd, to *et:* at his fourth move he reaches *ab* or *al*, both of the

same colour as his home. Now, supposing the adverse King and Castle on the two last denoted squares, (their homes,) the Knight *forks* them, as it is termed, at his third move, and if the adversary have no *other* piece that can take him, he compels the King to move out of check, and captures the Castle. Had the adverse *Q* been standing at the same time on *il* or *ib*, the Knight of course would have taken her in preference; for the adversary being *cheeked*, cannot save her. Such *divergent* checks should be guarded against, when a Knight is in the field, by keeping the King on the opposite colour to that occupied by the Queen, Rook, or Bishop.

As the Knights cannot with the aid of their King alone give checkmate, the manœuvering of the Knight in terminating the game must be exemplified in conjunction with the Bishop.

CHECKMATE WITH BISHOP AND KNIGHT.

SITUATION.

White, *M it*, *V ta*, *H of*. Black, *M ab*.

The King must be driven to the corner corresponding in colour with that of the Bishop; on which, or that adjoining, the mate must be given.

WHITE.	BLACK.		WHITE.	BLACK.
1 *V so*	*M eb*			
2 *H id*	*ib*			
3 *V ad*	*ob*			
4 *H of*	*ib*	or		*M bo*
5 *do* ☞	*ob*		5 *V ol*	*di*
6 *M ot*	*bo*		6 *H li*	*do*
7 *to*	*ob*		7 *M id*	*bo*
8 *V et* ☞	*bo*		8 *V ti*	*di*
9 *id*	*bi*		9 *fe*	*bo*
10 *H fi*	*bo*		10 *M ot*	*di*
11 *de* ☞	*bi*		11 *od*	*bi*
12 *M ti*	*be*		12 *H te* ☞	*de*
13 *te*	*bi*		13 *fo*	*bi*
14 *V ot* ☞	*be*		14 *V ta* ☞	*be*
15 *do*	*ba*		15 *M do*	*da*
16 *H fi*	*be*		16 *V bi*	*be*

WHITE.	BLACK.
17 *H ta* ☞	*M ba*
18 *V ti* ☞	+

In playing these examples, the student should observe that although White cannot prevent his reluctant adversary from retrograding occasionally, it is but for one step; and no possibility is allowed him of quitting the file *b* in the first example, nor of getting beyond file *d* in the second.

WHITE.	BLACK.
17 *H le*	[1] *M da*
18 *M di*	*ba*
19 *V de* ☞	*da*
20 *H ti* ☞	+

or,

[1] 17	*M ba*
18 *M di*	*da*
19 *H ti* ☞	*ba*
20 *V de* ☞	+

It is hardly necessary to observe that if the lone King move at any point differently from the example, the other party must vary accordingly, still adhering to the principle exemplified.

THE PAWN.

The pawns are not privileged like the Pieces to go in every direction; but move only forward along their respective files towards the adversary's rank *a*. If a pawn live to reach it, he is instantly invested with all the powers of whatever Piece the player may prefer, according to the state of the game; and as he generally chooses a Queen, this advancement is termed "queening a pawn," and its last moves for this object, "pushing to Queen." This promotion is open to every pawn that can arrive at the home of either of the adversary's Pieces. Such being the ultimate hope and importance attached to the pawns, the greatest attention should be given to sustain and advance them, especially those in the centre. Philidor's observation upon the King's and King's Bishop's pawns, *l* and *s*, is that "these two pawns united will undoubtedly win the game:" which in many cases may be asserted of any two central pawns well sustained on adjoining files: for although neither should become a Queen, the adversary may be pushed to the necessity of sacrificing a Piece to prevent it.

The learner will observe that the term Pieces is used in contradistinction to pawns, although in a general sense it includes them: when used in the former limited sense the word begins with a capital.

Each pawn's *first* move may be either one or two squares, but its subsequent moves are restricted to one square. Although it can only move straight forward, it is singular in *not* having power to capture an adversary in the way of its move, as all the Pieces have. It alone, consequently, becomes immoveable when opposed in its path: while it has the remarkable faculty of taking an adversary on the adjoining file, either right or left, one rank in advance, so that in making a capture it moves *diagonally forward* on to the next file; where it continues and moves as before until it make another capture. Thus, place the two Kings' pawns at their homes *le* and *el:* advance each two squares to *lo* and *ol*, which is the commencement of most games. The two pawns now stand face to face on adjoining squares of the same file, incapable of advancing or of molesting each other. But if the first player afterward advance the pawn of an adjoining file two squares also, either *s* to *so*, or *f* to *fo*, it attacks the opponent *l*, remaining meanwhile itself *en prise: i.e.* liable to capture. The second player will then have the option of taking such pawn, whether it be on *so* or *fo*, setting his own *l* in the other's place: or of sustaining *l* on the square *ol*, by advancing another pawn on an adjoining file *one* square—either *s is*, or *f if*, so that it may take the place of *l* in case the first player should, at his following move, take him: for the pawn that may take him will then be *en prise* of the adverse pawn now advanced only one square for the purpose of *supporting l:* this term never implying more than the power of reprisal in case of capture; not of absolute prevention, except against the king's attack.

Such being the case, the first player would gain nothing by the mere *exchange* (as a capture followed by a reprisal is termed) of one pawn for another; he may therefore prefer pushing forward the pawn he before left *en prise;* for it will then be supported by the first he played, *l;* or he may support his second pawn where it stands by playing a third, on the file next to it, *one* square. Each party will then have a pawn *en*

prise, but supported by another ready to supply its place; and may remain so situated during great part of the game, until one or the other see an advantage to be gained by changing the position; or succeed in bringing some Piece to bear on the enemy's rear, and cut off the supporting pawn, in order to capture the more advanced with impunity.

By moving the pawns as before described, the learner will perceive their mode of action, and that taking, pushing on, and supporting, are always matters of pure discretion: for *that* must be constantly exercised at Chess: there is no *compulsion* to take when you can; nor any *restriction* from placing pawns or Pieces (saving always the King) within the enemy's power. On the contrary, they are continually so exposed; usually, but not always, supported. When there is no obvious protection, there is generally an occult one: therefore, when the adversary offers to sacrifice a man, great circumspection is requisite lest it be a lure or stratagem. Endeavour to penetrate his object before seizing the proffered piece, as the purpose may not be developed until some moves afterward. Experience, and an examination of the games of the best players, exemplified in the after part of this work, will enable the student to anticipate his opponent's design, and to foil it. Thus, when the first moves of each party are *l lo* and *l ol*, the first player frequently offers the King's Bishop's pawn *s* at *so*; where, being unprotected, the second player may play *l so*, taking *s* without risk of reprisal: but he will soon find that the first player gains a strong attack upon him by this sacrifice, which quickly leads to a very interesting game called the King's *gambit*, (implying an attempt to trip up,) of which there are a number of varieties bearing different names, chiefly those of eminent players who have introduced them. The Queen's gambit opens in a similar manner, with,

1 *f fo*, answered by *f of*
2 *t to* . . . . *f to t*

The student will be able, from these examples, to understand several terms applied to pawns incidentally.

1. The *gambit pawn* is that which takes the sacrificed pawn: in other words, it is the second player's King's pawn *l*, *after* it has captured in the King's gambit; and his Queen's pawn *f*, after it has captured in the Queen's.

2. A *doubled pawn* is one that, by making capture, has quitted its original file, and entered another on which one of its comrades stands; such, for instance, is the gambit pawn *l* standing at *so*, while its comrade *s* stands at *es*—both on file *s*. Observe, doubling a pawn is commonly disadvantageous; and when there is no pawn on the adjoining file as *p* in the above case, ready to support it, it becomes almost valueless, particularly on the marginal files *b* and *k*. Doubling *from* one of them, however, on to the Knight's file, is sometimes an advantage, as concentrating the pawns and affording an opening for the Rook.

3. An *isolated pawn* is one that has no comrade on the same or either adjoining file, so that he requires the support of a Piece, and is seldom of much value if far advanced before he can be pushed to queen.

4. A *passed pawn* is one that has passed all opposition and danger from the adverse *pawns*, none remaining in front of him on the same or either adjoining file. The gambit pawn would be an instance of this also, if the first player's Knight's pawn *p* were advanced to *po*.

5. Another term, "taking *en passant*," applicable only to pawns, may be explained by the above position. If the last mentioned pawn were to advance two squares from its home to *po*, while the adversary has one standing on *so*, (or *ko*,) he has the option, at his next move only, of taking it, by placing his own on the square *pi*, which the other passed over, and which lies within the range of the adverse pawn's action; against which no pawn is exempted by the permission of advancing two squares at its first move.

Previous to making it, therefore, the player must consider, when an adverse pawn has entered his territory on either adjoining file, whether it will be advantageous for the opponent to take his pawn in passing: if it appear so, the two-square move should not be risked. When the invading pawn is well supported on rank *o*, its value is frequently so much increased by the other passing it, that merely to exchange it away for a pawn of less value, unattended by other inducement, would be rashly abandoning the hope of queening. It would be equally wrong in the opposite party, unless for an adequate object, to pass the pawn; especially if, as in the gambit case, he have neither of the other pawns to obstruct it with: while *one* pawn remains at home on an adjoining file, the invader cannot well push to queen; but he may, if there be only one, and it attack him by advancing one square: in no case can a pawn prevent another passing, but by waiting until it come *en prise*.

These and other points respecting the management of the pawns will now be illustrated, by showing the action of their whole body throughout a game, without distracting the learner's attention with any other Pieces, except the Kings, which are indispensable and always present. Placing the latter at their homes *la* and *al*, and arranging each set of pawns on the opposite ranks *e*, *e*, let each party be moved alternately, as notified in the respective columns, where, as explained at page 7, the single consonant represents the Piece; the syllable, the square it moves to; and when a consonant follows, (as at move 7, etc.) it indicates the Piece to be taken.

The accompanying annotations must be attentively considered at each step.

MOVE.	COUNTERMOVE.
1 *l lo.* This is generally the first move, because it takes possession of the centre of the board, and affords an opening for the Queen and King's Bishop to act.	1 *t ot.* A cautious countermove, preventing the first player from gaining any immediate

attack: it gives an opening for the Queen, and a square, *it*, where her Knight may be placed at his first move without being an impediment to this pawn, as he would be if played there before its advance.

2 *s so.* It might be better to answer the countermove with a similar, *t to;* but when the first countermove admits of establishing two pawns abreast, it is well thus to secure a central position. The two pawns so situated command four adjoining squares in the rank before them, and shelter many in their rear. Neither should be pushed forward until attacked: it is always rash to push pawns into the enemy's territory before the Pieces are ready to co-operate. The advance of *s* two squares, leaves the square he passes over, *si*, an unobjectionable post for the King's Knight.

2 *l il.* Preparatory to advancing *f* two squares, which *l*, as now posted, will support. This move makes an opening for the Queen and King's Bishop, whereby the latter, without moving, supports *t:* the former might avail herself of it presently to give check at *ko* to the first player's King, attacking at the same time his pawn *s;* both appearing at present unguarded: but he, by advancing *p* one square, would not only cover his King but support the pawn; and moreover, by attacking the offensive Queen at the same time, would compel her to return, whereby her party would lose two moves, and the other gain as many. Some players think this check worth giving, to compel the advance of *p* to *pi*, which they deem a weak position: otherwise this would be an instance of *worse than useless* checking, against which the learner has been already cautioned, as very common with beginners: but as at present the management of pawns only is under consideration, the object of introducing it here is to direct attention to the conduct of *p;* for should *p* be incautiously advanced to *po* at the first player's next move, this check from the Queen *then*, so far from being useless, would compel the King to move to *le*, being the only relief from the check. She would then repeat it by taking *p* on *po*, and would, after the King's next move, take *s* or *Q*, whichever he might *not* support. Such devastation results from an *untimely* move of *p* in situations nearly resembling this, by even tolerable players occasionally, that the advance of this pawn requires the utmost precaution, and should seldom take place before *H si*, which prevents the Queen's attack, and is the proper third move for the first player in this game.

☞ The reader is to suppose the several Pieces perform their parts between the moves here given for the pawns; which, though separately considered, are mostly such as may occur in good play.

3 *t ti.* This also is preparatory to advancing *f;* and likewise makes an opening for *Q*: but, occupying the best post for *N*, should be avoided until he have moved out.

3 *f of.* This advance of two squares places *f en prise*, but it is supported by *l* and *Q*, supposed at home.

4 *l ol.* This man, on being attacked, is pushed on to lead the van,

avoiding an exchange that would be unaccompanied by any advantage, whether it occur by his taking *f*, or remaining for *f* to take him; his own comrade *f* being advanced in the latter case to make the reprisal, by which the first player would still have a pawn on file *l*, but he would not have one on *f* to assist that on *s* in sustaining it; which perhaps he may now accomplish: and as *l*, having passed the adverse *f*, will have only one more pawn to encounter, (that on file *s*,) while he has two supporters, should he, like a brave forlorn hope, fall at his post, the one that shall supply his place will also have a supporter, and be only pregnable by a Piece which the opponent must probably sacrifice, unless he can maintain the obstructing pawn on *il*, to prevent *l* queening.

4 *s os.* This two-square move is ventured under a well-grounded conviction that the adversary will not avail himself of his right to take *en passant*, since if he did he must place his capturing pawn *l* on *is*, where it would be immediately taken by *p*, thus enabling the second player to concentrate his pawns, with a principal file *l* open to their progress; while the first player's position would be broken, and his leading pawn sacrificed for one of much less value; it being the file *p*, not *s*, that would be vacated by the second player's pawn. From all this it may be infered that the present move is very injudicious: the pawn *s*, if moved at all, instead of wishing to pass, should only advance to *is*, and afterwards take the adverse vanguard, surrendering itself in exchange.

5 *f fo.* He seizes the opportunity of adding a second support to his vanguard: the pawn now advanced, will, in case of capture, be replaced by *t*.

5 *p op.* The second player's *t* being supported by *X*, (supposed at home, and which he would be glad enough to bring into action,) he leaves the pawn *t* to the attack made on it by last move; knowing, that if it be taken, his game will be improved and the first player's position weakened. In the hope of the same result, *p* is now advanced under protection of *Q*, against the other supporter of the invading pawn. (The adverse *Q*, as well as *V*, is supposed to have left home before this move, or to be otherwise prevented making the attack pointed out at the 2nd countermove.)

6 *p pi.* As, for the reasons before stated, it would be wrong to remove *s* by capturing the adverse *p*, this move enables the first player to maintain the strength of his centre by replacing *s*, if taken.

6 *k ok.* This pawn, which can be pushed along its file under protection of the Rook, is intended to force the rear of the cordon of pawns, which the first player has now formed into a perfect phalanx.

7 *k ko.* Frustrates the object of last countermove, attacks *p*, and would take it next move to secure *s* in its position.

7 *p so s.* *s* is to be removed and *p* set in its place. This capture is made to effect an opening rather than advance *p*, which would only block up the game, already too crowded.

8 *p so p.* This reprisal follows up the plan of supporting *l* and concentrating the pawns. Each party has now an *isolated* pawn on the file *k*, serving only to blockade.

8 *t to.* Finding the opponent will not exchange his *f* for this *t*, it is pushed on to crowd his game.

9 *d do.* Is subject to capture *en passant*, which may be better for the first player than being allowed to pass.

9 *t di d.* An example of taking *en passant*: *d* is to be taken off *do*, but *t* is to be set on *di*. On such occasions *only* is the captor not placed upon the square from which he takes an enemy.

10 *b di t.* The opportunity of making this reprisal is advantageous in opening the border file to the Castle, and transferring the pawn from the margin, where he is least valuable, to a post where he may support his comrade *t* in advancing along the open file.

Supposing now all the Pieces of both parties to have been foiled and captured in their endeavours to cut a passage for the pawns, the greater portion of which cannot move at present, the game would be drawn if the play were correct on both sides: for the Kings, which cannot pass through the open file *p*, because the two squares of the pass, *po* and *op*, are respectively commanded by the hostile pawns, ought both to move towards the Queen's side of the board to support their disposable forces, and contest the passage of the enemy. The second player, who has the move, should either play *d od*, for the purpose of taking the adverse *t* when pushed forward, or advance his King towards the same spot. He neglects to do either.

10 *b ob.* This pawn having the file now open, and a comrade on the next to support him, is advanced to gain the position for passing the pawn opposed to them.

11 *M fe.* The King must be played up to the scene of action to sustain his pawns. If instead *b* were advanced to *do*, *t* would lose a comrade whose support he will presently require: and if *b* were taken, *t* must reprise and become isolated. The adverse *d* being then also isolated, if played up would complete the blockade of the whole frontier, and the game must be drawn; for the two Kings could only march about in the rear of their armies. With other Pieces in action the position might be forced: but analogous situations sometimes occur in which one party may draw if the other furnish the opportunity. This is an example how to avoid it. But in the above supposition of advancing the pawn instead of the King at this move, the second player might push on *b*, or support it with *d*, and bringing up his King have good hope of winning. This illustrates a previous observation, that a pawn can only prevent another passing, by awaiting it.

11 *d od.* To support *b* in attacking the adverse pawn.

12 *M fi.* To aid in supporting *t*, which he depends on for forcing a pass.

12 *b bo.* Offering to exchange;

knowing, that should the adversary do so, the King can be brought up to sustain the pawn *d*, (which would then be *isolated* on file *b*,) by the time the adverse King could attack it. The game would then be drawn.

13 *t to.* This pawn, having to encounter two enemies at once, must be advanced while it has two supporters: if taken by either foe, the rear pawn will supply its place; and if *that* be also taken, the King may reprise, and be sure afterwards of taking the isolated pawn *b* if it rest at *bo*, before its King can get near it: should it take this opportunity to pass, and push to queen unsupported, it would be taken.

13 *d to t.* If, instead, *b* took the rear pawn, *t* would take *f* at *of*, and succeed in obtaining the advantages of a passed pawn, either for the vanguard or for itself, on the following move.

14 *b to d.* Yielding to adverse *b* the position of a passed pawn: being isolated however, and unaided by its King, it is of little importance. The check compelled this exchange, or else the second player would have gained two pawns and a situation that must win, by taking *b* at *di*. Observe, the pawn *b* retains that designation on files *d* and *t*, conformably with the rule given at top of page 6.

14 *b bi.* It is always wrong to reckon on weak play in the adversary: this move is made under the hope that his eagerness to advance his pawn may cause him to miss an important step: *viz.*

15 *M ti.* This places the King within what is called *the quadrangle formed by the pawn and the square on which it may queen.* Whenever so situated, the King can overtake the pawn at the moment of queening although it move first, except *when the pawn is at home* and has still to make its two-square move. *Vide* FIRST POSITION, *page* 36. In the present case this quadrangle comprises only nine squares, the King and adverse pawn occupying two angles of it: the other two are *ba* and *ta*. It is evident that two moves will place the pawn in the corner square, and two diagonal moves will carry the King thither also. Had the pawn remained at *bo*, the King's last step had been unnecessary, as both were previously within a quadrangle, *viz.* one quarter of the board.

15 *f to b.* In hope of drawing the King beyond the quadrangle, by the temptation of reprisal on the now passed but isolated pawn.

16 *M te.* Being obliged to move, he keeps within the quadrangle, and as near as the checks of the pawns permit to the foremost. Were he instead to advance *f* one square, in order to open file *l* for the vanguard, the adversary having the King to stop that, would play *l of*, taking *f* and uniting with the isolated pawn. He would then have three pawns on open files, and would certainly queen one.

16 *M ef.* At length the Monarch advances to aid his pawns.

In the subsequent moves of the Kings, observe carefully what squares they are excluded from by the adverse pawns.

17 *M ti.* The King dares not quit this file to place himself on *da*, lest the pawn advance; in which case one of the two isolated pawns must queen: for should he stop one, the other would push on, and could only be attacked by the King at *di*, from whose reach it would step to queen, and win.

17 *b be.* This loses the game: the Monarch should continue to advance. The second player appears not to calculate his moves, nor to be aware of the King's power when no Pieces oppose.

18 *M de.* The last countermove admits the King to this square.

18 *b ba.* Becoming instantly a queen it checks. The move is useless: for drawing the King into the corner does not retard his return to *ti*.

19 *M ba Q.* Standing on an adjoining square, a King can always take an unsupported assailant.

19 *M it.* This step should have been earlier.

20 *M de.* Intending to support his pawn he must have returned to this square, had the capture taken place on *be*.

20 *M of.* Attacking one of the vanguard supporters, which he would have won had he taken this post *before* pushing to queen. He would then easily have picked off all the adverse pawns, and led up his own.

21 *M ti.* Supporting his own pawn, and attacking the adverse one.

21 *M it.* Having nothing else moveable, the Monarch must either return to this square or advance to *lo* and attack the enemy in rear, opening a route for one of his own pawns to queen; but as he would be forestalled in that,* he prefers opposing his invaders.

22 *M to f.* The field is now won.

22 *M ef.* Compelled to retreat, he goes diagonally, in order at next move to gain the opposition.

23 *M ot.* Preventing the adverse King's return.

23 *M et.* This opposition saves his rear pawn from the adverse King: for had the retreat at last move been to this square *et*, he must *now* have gone to *ef*, to keep the invading King off: and the latter, gaining *id*, would compel further retreat while he advanced along rank *i*, and the pawn thereon must be abandoned to him. Much practial improvement will be gained by trying these variations.

24 *M od.* Still keeping the ground he has won. Had he fallen back on *to*, the adversary would advance to *it*, and prevent further progress for four moves.

24 *M ed.* Prevents his invader occupying *id*.

---

* This is the proper play, if at 21 *M lo*

22	*M to f*	22	*so s*
23	*fi*	23	*pi*

24 *f of*, and the first player will make a Queen in three moves, whether *f* be taken or not.

25 *M ot.* Finding *f* must be sacrificed, the king returns for a reprisal.

25 *M et.* Protects *l* against the King.

26 *f of.* Without this extra pawn the game would now be drawn.

26 *M ef.* He supports his own pawn instead of taking the one offered, and then placing the King in opposition.

27 *f if.* Becoming a passed pawn.

27 *M af.* Obliged to retreat to rank *a*, he selects the square which will enable him to gain the opposition on the invading King's advancing, as he must at next move.

28 *M it.* Moving elsewhere would allow the adverse Monarch to return to *ef*.

28 *M at.* By this opposition he wins the pawn; for it is an invariable rule, that when the pawn *checks* on entering rank *e*, it will *not* queen, unless the checked King be prevented occupying the promotion square. *Vide* FIRST POSITION, No. II., *page* 37.

29 *f ef* ☞ Any further struggle, without blundering, must end in this move.

29 *M af.* This not only stops, but wins the pawn.

30 *M ed.* The King could only support the pawn at *if*, where he would give stalemate: therefore he abandons the pawn.

30 *M ef f.*

31 *M id.* If he move to *ad*, permitting the adverse Monarch to move on *it*, each might make a queen in eight moves.

31 *M el.* The adverse pawn prevents his maintaining the opposition.

32 *M et.* Now gains the opposition.

32 *M al.*

33 *M if.*

33 *M es.*

34 *M ef.*

34 *M as.* Can no longer protect the pawn.

35 *M il l.* Here another infallible rule is exemplified; *viz.* when the King, conducting a pawn, can occupy the square in its front on rank *i*, it will go to queen. *Vide* FIRST POSITION, No. I., *page* 37.

35 *M al.*

36 *M is.*

36 *M as.*

37 *l il.*

37 *M al.*

38 *l el.* Now the pawn does *not* check on entering rank *e*.

38 *M ef.* Being obliged to move, he yields the promotion square.

39 *M es.* Seizing the *master-square;* indispensible while the adverse King is so near. *Vide page* 37.

39 *M if.*

40 *l al.* The pawn is now to be removed from the board, and a Queen set in its place.

40 *M af.*

41 *Q bo.* Stops the Monarch's flight.
41 *M ot.*
42 *M il.* Limits his move to one square.
42 *M id.*
43 *M if.* Has the same effect.
43 *M ed.*
44 *Q ob.*
44 *M ad.*
45 *M it.* Here the caution given in page 20, against placing *Q* at the distance of a Knight's move from the adverse King, is acted on, and a stalemate avoided.
45 *M at.* No choice.
46 *Q et* ☞

+

Thus the game is won by a promoted pawn—a frequent occurrence; verifying Philidor's doctrine, that pawn play is "the Soul of Chess," and establishing also the axiom that the game is by its nature lost, if the advantage of one pawn only be given at the commencement, or thrown away afterward. Hence the rashness of the gambit opening is evident. Superior knowledge and skill may retrieve affairs by gaining a stronger position than the opponent has; and should he commit himself in the least, he may be overwhelmed long before the struggle draw near to its legitimate issue—a drawn game. With this, both parties may be well content. But the desire of supremacy too often induces one of them to forego this fair conclusion, and betrays him to a defeat; as in the preceding game. In studying it, the object should be to imbibe the principles which are generally applicable to other situations, remembering that whatever is desirable for one party either to accomplish or to avoid on his own side, is equally beneficial for him to prevent or to induce on the other.

The learner will now have acquired some idea of the great importance of the pawns, and of regular tactics for their conduct; and will perceive how much their success may depend on the prowess of the Monarch, which becomes so effective when all his chiefs are slain. No pains should be spared to acquire the principles exemplified in the foregoing evolutions, and those of the Kings at pages 10 to 12, by *repeated practice*, without which they cannot become available,

nor this essential part of the game be mastered. The certainty of its principles, and their suitableness for solitary investigation, leave no excuse for the student who neglects to fix them in his mind: for the issue of every contest may depend on this knowledge. So important is this foundation for future excellence, that learners cannot do better than contend against each other with the King and pawns only, until they feel fully prepared for all the situations that commonly occur in the course of play. The experience thus acquired will enable them afterwards to proceed with decision, and boldly to exchange away the Pieces, or to sacrifice them when requisite to break up the position of the enemy. The preliminary practice here recommended will prove full of interest and amusement, as well as most improving, if due attention be given to the following examples of proper play in situations of frequent occurrence.

☞ *Note*, that in all cases of variations the move preceded by "If" is *bad* or doubtful; and the moves of the opposite party are for imitation in such case. But the move preceded by "or" may be adopted.

FIRST POSITION.

White, *M at, d ed.* Black, *M ek.*

Here the pawn and adverse King occupy two corners of the quadrangle formed by the pawn and its queening square, which is the *constant* corner. If the pawn have the move, being *its first*, it bounds to *od*, and, contracting the quadrangle two sizes at once, excludes all hope from pursuit. But if the lone King have the move, and take post on *ip*, upon the pawn's advance to *od* he advances to *os*, and is again within the quadrangle, and sure to overtake the pawn. This rule saves the time of counting the moves to be made by each party, as a quadrangle is seen at a glance; and it matters not in what part of it the King be, so his progress be unobstructed.

On the last supposition, of the lone Monarch having the move, the other must ward him off, and hinder his pre-occupying any square of the pawn's passage,

while it stands on one adjoining; for in such case he draws the game, as in II.; whereas it ought to be won, as in I.

☞ Attend particularly to the notes.

I.

1	*M ip*	
2	*os*	*M et*
3	*lo*	*if*
4	*fi*	* *ot*
5	*te*	*do*
6	*ti*	*bi*
7	*te*	*d od*
8	*da*	*do*
9	*ba*	† *M di*
10	*be*	‡ *te*
11	*ba*	*d di* ☞
12	*be*	*de* ☞

da queens, and at next move gives checkmate.

II.

If at

3		§ *d od*
4	*M fo*	*M it*
5	*ti*	*ot*
6	*di*	*d do*
7	*de*	*M to*
8	*te*	*d di* ☞
§§ 9	*de*	*M do*
¶ 10	*da*	*ti*
11	*ta*	•• *d de* ☞
12	*da*	*M di* gives stalemate—the only alternative to abandoning the pawn.

* The King now commands the *antepenult square* of his pawn's passage. ☞ Whenever enabled to station himself *upon* it, *before* his pawn, he ensures its queening: (except on a marginal file:) he will do so at 8th countermove; but it is not always necessary that he actually occupy it. *Vide* SECOND POSITION.

† Thus posted, he is ready to seize the *master-square* on rank *e*, whether *be* or *te*, whichever the opponent may yield—one he must.

‡ Stationed on the master-square, he excludes the opponent from the goal, while he supports the pawn over the last three stages of its journey.

☞ This is a model for winning on every file but a marginal—only this caution must be given regarding a Knight's file, that should the position above, previous to 10th move, *viz. M te, d do*, against *M ba*, occur, as it may, when the stronger party has the move, he must not advance the pawn—as it would stalemate—until its King gain the position thus:

10	*M di*	*M da*
11	*bi*	*ba*
12	*d di*	*da*
13	*de*	*te*
14	*M be*	and queens the pawn next move.

§ This premature advance loses the game: the King must always gain the opposition before the pawn move: he will now be repeatedly forced to its rear, and never gain the lead.

§§ This is the position sought, by which he is enabled to draw the game.

¶ It is most important to keep the lone Monarch on the same file as the other, in order to play in opposition to him, whichever side of the pawn he may advance on.

•• ☞ Whenever the pawn *checks* on rank *e*, it cannot win—unless its King hold the master-square.

SECOND POSITION.

White, *M if, t ot.* Black, *M at.*

When the protecting King commands the antepenult square of his pawn's passage, as in this situation, he secures the pawn's promotion, as already demonstrated. The need, however, for his actually stationing himself upon *it* depends on his having to move first, in which case that is necessary to force the opponent to *af* or *ad:* then seizing the master-square, distant a Knight's move from the enemy, he hands the pawn up to queen triumphantly. But if the lone *M* move first—whether to *af, ad,* or *ed,* the *pawn* must advance to the antepenult; and if the opponent return to the promotion-square, *t* must advance again; and upon *M* turning out, as he necessarily must, on *ed,* the unguarded side of the pawn, the protecting King places himself on the master-square at its opposite side. If, however, the lone *M,* having played first to *ed,* instead of returning to *at* on being checked, go to *ad,* the pawn must not then advance (for *checking,* it would give opportunity for the opponent to draw as before shewn) until its King be posted on the master-square.

The student will perceive that, in these critical moments, the issue depends on rightly *timing* the pawn's moves.

THIRD POSITION.

White, *M ot, t ti.* Black, *M et.*

Whichever have the move the pawn will queen, because the lone Monarch must yield the opposition if he have to move first; and if he have not, the same effect is to be produced by the other party moving the pawn. The advantage of having the pawn to play should be always reserved for gaining the move or opposition, on which all depends: for instance,

FOURTH POSITION.

White, *M ta, t te.* Black, *M at.*

The winning or drawing depends solely on having the move. If the stronger party have it, he must not move the pawn until its King have gained the opposition; thus,

WHITE.	BLACK.	WHITE.	BLACK.
1 *M fe*	*M et*		
2 *ti*	*it*		
3 *to*	*if*		
4 *od* *	*et*	If 4	*M of*
5 *ot* †	*ed*	5 *t to* ☞	*if*
6 *t ti* ‡	*et*	6 *M id* commanding the penultimate as well as the antepenult square.	
7 *to*	Must yield the		
Wins.	opposition.		

* Gains command of the antepenult. If instead the pawn were played, the lone King would draw by gaining the opposition.

† Not *t to*, for the same reason.

‡ Taking one step only, reserves the other for compelling the adversary to yield the opposition which he is now allowed to take. 6 *M if* and 7 *t to* would, however, be better play, as commanding at once the penultimate and antepenult squares.

FIFTH POSITION.

White, *M ti, t te.* Black, *M it.*

The stronger party having the move, will win.—The other having it, will draw: for the space between the Kings being two squares, whichever moves first gains the opposition by reducing it to one. The other King must then yield the advantage: the pawn being obstructed, cannot relieve its King from that necessity, (as in the THIRD POSITION.) Therefore, if reduced to it, the other will oppose him and his pawn alternately in retreating before them to the promotion-square, where he will gain the pawn or stalemate, after the manner shewn in FIRST POSITION, II. On the other hand, if the protecting Monarch move first, the other cannot prevent his gaining command of the antepenult square, and consequently obtaining a queen.

So if the lone Monarch were on *et* or *at*, instead of *it*; and his enemies in the position above, they would prevail through the power of gaining the move by the pawn, when the Kings had closed with each other.

Students will learn these manœuvres better by contesting the several positions indicated, than by having every move prescribed: it is sufficient guidance that the result of correct play be stated.

SIXTH POSITION.

White, *M ke.* Black, *M ko, k ok.*

The weaker party draws by refusing to depart from the marginal file further than one remove.

WHITE.	BLACK.
1 *M pe*	*M po*
2 *ke*	*k ko*
3 *pe*	*ki* ☞
4 *ke*	*M ko*
5 *pa*	*pi*
6 *ka*	

Now advancing the pawn, although without checking, would not win the game as on every other file, but would give stalemate. The certainty of drawing in such a position may occasionally enable a player, in a desperate case, to save a game by giving his adversary an exchange that will leave his pawns on a marginal file, where his own King is prepared to stop them: for if he stop the first, none behind it can advance. It may happen that he will draw the game, though unable to pre-occupy the marginal file: *viz.*

SEVENTH POSITION.

White, *M fo.* Black, *M bi, b bo.*

The lone Monarch draws by confining the other in front of his pawn to the border file.

WHITE.	BLACK.		WHITE.	BLACK.
1 *M ti*	*M be*			
2 *te*	*ba*	If 2	*M do*	*b bi*
3 *ta*	*b bi*		3 *ti*	*M da*, and
4 *te*	*M be*			passes *b* to queen.

5 *ta*, and will draw by repeating these moves; or, if the adverse King quit the marginal file, by possessing himself of the corner and forcing him to abandon his pawn or to give stalemate, as in the preceding case; SIXTH POSITION.

EIGHTH POSITION.

White, *M te.* Black, *M al, t et.*

The game should be drawn whichever move first. Suppose the lone *M* do so.

	WHITE.	BLACK.
1	*M ti*	*M ef*
*2	*fi*	*il*
3	*lo* (or *to*)	*if*
4	*fo*	*it*
5	*to*	*id*
6	*do*	*ib*
7	*ot*	*ed*
8	*od*	*t it* ☞
9	*ot*	*M et*
†10	*to*	*id*
11	*do*	*t ot* ☞
12	*to*	*M it*
13	*ti*	*of*
14	*fi*	*t to* ☞
15	*ti*	

If and carefully pursuing this system, will draw, as the pawn will check on reaching its penultimate. *Vide* II. page 37.

	WHITE.	BLACK.
8	*M of*	*M id*
9	*fo*	*od*
10	*ti*	*ot*
11	*di*	*fo*
12	*te*	*to*
13	*de*	*fi*
14	*di*	*t ot*
15	*de*	*to*
16	*ta*	*M ti*

Wins. *Vide* SECOND POSITION.

* ☞ *Observe most particularly*, that the opposition is gained by preserving any *odd* number of squares between the kings on the same file, (or same diagonal.) Thus, at move 2, the first player places *M* at an interval of *three* squares, which at his next is reduced to *one;* this saves him from defeat. But had he reduced the interval to *two*, he would have lost the opposition and the game. *Viz.*

2	*M fo*	*M if*
3	*to*	*it*
4	*ti*	*ot*
5	*fi*	*do*
6	*fo*	*t ot* ☞

wins by regaining the opposition given up for a moment at last move.

† In readiness to oppose *M*, on whichever file he may shew himself. *Vide* Note ¶, page 37.

If the pawn's party begin, the game will equally be drawn—*e. g.*

	WHITE.	BLACK.
1		*M ef*
2	*M ti*	*il*
3	*to*	*ef*
4	*of*, (or *ot*,)	

endeavouring to avoid having the opposition put on him.

and prevents the King from ever gaining the opposition in front of his pawn.

NINTH POSITION.

White, *M ta.* Black, *M of, s os.*

If the lone *M* have the move, and make it on *fa*, he will draw, because on whichever file the other King may advance, the first can take up the opposition and continue it, having it already, in fact; as an interval of three or five squares is as good as a single square: he that advances *last* gaining the move. (*Vide* page 11, SECOND EXAMPLE.) But if the lone *M* move first to *fe*, the attended King gains the opposition, and can maintain it *in front of his pawn*, thereby winning, as shewn under I. page 37. Did the pawn stand one rank forwarder, it would prevent its King maintaining the opposition in its front; in such case he could not win. Here is one instance why it is better not to push pawns beyond the frontier early.

TENTH POSITION.

White, *M fa.* Black, *M fi, s si.*

Here, even if the lone *M* have to move, the other wins; although his own pawn prevent his continuing the opposition when *M* reaches *sa:* for the pawn will then advance *without checking*, and *M* must yield the promotion-square.

The learner should make himself perfectly familiar with the foregoing simple positions, and the principles on which to win or draw them, before he proceed to positions of two or more pawns, and the last paragraph of page 7 is here commended to his attention. In the following examples the useless and objectionable distinction of colour will be discontinued, as it will be understood that the party on the left of the number in each situation are played from the near side of the board, and mentioned as the first party, and the party on the right of the number are played from the off side, and mentioned as the second party. The moves will not always be found in the same relative position, but will be easily appropriated to the right party.

M po, p ip, k ek. I. *M ep, d id, t ot.*

Two pawns, one supporting the other, can always stand against a King, because he cannot take the supporter without letting the other win. They are not endangered by their own King being at a distance, provided he or another of their party can make a move when the pawns should not. Thus in the above situation, as *k* cannot push to queen without instant death, its King must move if it be the turn of that party. If it be not, as the other can neither take nor safely leave the hostile pawns, he will push his own. Now if the opponent King can stop the more advanced pawn, he can stop both. In the present case it is evident that he can, being within the quadrangle: (*Vide* note on 15th move, page 32.) *Viz.*

1	*t to*	*M so*
2	*ti*	*li*
3	*d od*	*fi*
4	*do*	*te*, and wins the pawns

if *d* be under the necessity of moving: but not if that party have any thing else to move; for should the King take the hindmost, where it now stands, the other queens beyond his reach. The learner must always beware in similar positions; and if he have only a King to move, must play it alternately in front of each pawn, as from *te* to *di* and back. Here the other King having *ak* and *ep* to move on, the game must be drawn.

M if, t it, d to. II. *M af.*

Whichever move first, the pawns may win, because the hindmost, though he can do no more, can fill up *a time*, which without him, or if he stood already on *ot*, must be filled up by removing the King; therefore the lone *M* would draw, unless he had to move first: as before demonstrated. In all like situations where one pawn has not passed the frontier, it obtains the victory, if the adversary be prevented taking the foremost.

M of. III. *d id, s so.*

Here *M* being out of the quadrangle, *s* would queen,

having the move: but if *M* have it, and play *M lo*, he wins both pawns, supposing their King unable to aid them. ☞ The learner must work out the results announced, when no moves are detailed.

M fe. IV. *d id, s so.*

Here, although *M* be apparently in as favourable a position as the preceding, *d* will queen whichever move first, because it will cost *M* three moves to take *s*. If the pawns have the move, one will certainly queen if *d* be pushed; but if *s*, both will be taken. In the observance of such distinctions lies a player's discretion.

M ek, k ik, s is. V. *M es.*

Walker gives this uncommon situation, in which the lone King draws against two pawns, if their party have the move, by maintaining resolutely the opposition and forbearing to capture, which would lose him the game; as would also his having to move first.

On the same principle he may draw, in the following situation given by Lewis:

M ta. VI. *M ba, b be, t et.*

The lone *M* must play on *te* and *ta* until *t* reach *te*.

M po, b bi, t ti. VII. *M od, p op, s is.*

As neither can take one pawn without allowing the other to queen, the game should end with drawing. Suppose the first party to begin, if he could play nothing but the pawns he would lose both; but having opportunity with his King to gain the move, though nothing else, the opponent cannot prudently take them, if played in such a manner that when one is attacked the other may push one rank in advance of it at the distance of a Knight's move; as in this example:—

1	*M os*	*M bo*	
2	*t to*	*ob*	
3	*M po*	*id*	He should return to *bo*, and both Kings
4	*b bo*	*ot*	repeating their moves, the game be
5	*ob*	*it*	drawn.
6	*M os*	*et*	He should yet draw by returning to *ot*.
7	*t ot*	*it*	
8	*b ib*	*et*	
9	*M po*	*ad*	He could still draw by returning to *it*.
10	*t it*	Whichever pawn he may prevent, the other will now queen.	

Observe, the two pawns reaching their antepenult squares, unattacked then, always win, provided their King or other friend can gain the move when requisite: for had not the opposing King to move first, if either pawn were now under the necessity of advancing, he would take both.

M os, f of, d od. VIII. *M et, s is, p ep.*

The first party having the move wins, owing to his pawns being so much further advanced than the other's —admitting of his King's assisting them; thus,

1	*M il*	*p*	*op*
2	*f if* ☞	*M*	*af*
3	*ef*	*p*	*po*
4	*d id*		*pi*
*5	*M if*		*pe*
6	*d ed*		*pa*, queening.
7	*ad* queens and gives mate.		

* This move, which would give stalemate had the other player nothing besides his King that he could move, is now the best for winning.

The learner will very soon become sensible of the importance of *a move* at Chess; but to understand it fully, he must consider it abstractedly, *i.e.* apart from any object in the move itself beyond having or not having—gaining or losing—the *turn* to move; or in a different respect gaining or losing *a time*. In the latter sense, the moves spoken of in page 29, at 2nd countermove, are said to be lost by one party and gained by the other; which is always the case when one moves

two *times* to good purpose, and the other moves to none. In these situations many instances occur of the importance of the move considered abstractedly as regarding the *turn*, of which the next two are striking illustrations.

M ka, p pe, s is, l ol, f if, b be. IX. *M il, k ke, p pi, b eb.*

Here neither party can move but at a fatal loss, unless on file *b*, where there can be no object but to gain the move. Whoever begins will try for it, therefore, by moving *b* one square only; should the other stupidly answer by moving two squares instead of one, a step will remain for the first player, and the second will be compelled to move elsewhere: but by making his advance at two *times*, he reserves a second step to follow his adversary's, and leaves him still to move. Should this *not* be the lot of the larger party, they will win: in the contrary case, the game will be drawn. Try both ways.

M ip, p ep, b be. X. *M ap, b eb.*

The first party wins whether beginning or not, owing to his King having power to move, which the other is without. But to *win*, this power must be exercised before moving the pawn: thus,

1 *M is* — *b ib* (or *ob*, in which case the first player must
2 *b bi* — *ob* answer with *b bo*.)
3 *bo* — *M ek* by necessity.
4 *M es* winning.

But if he begin with the pawn, whether to *bi* or *bo*, the other by playing *inversely*, *i.e.* answering *bi* with *ob*, or *bo* with *ib*, leaves a move for the pawn, which, if taken, gives stalemate: and if, to avoid this, the King be now moved, he will have to return and give the same result after the adverse pawn has taken its reserved step: for if he abandon his own to take the

adverse pawn, he cannot queen *b*. *Vide* SIXTH POSITION.

M ip, k ek, d di. XI. *M ak, b ib.*

Lewis gives this situation of two pawns not passed on adjoining files, observing "that he who is first obliged to put his pawn *en prise* will not win; nor will he always lose." Suppose the first move *d do;* upon the countermove *b ob, d* must not take *b*, for it would give stalemate, whereas passing to queen one move sooner than *b* can, she checkmates. Supposing however *b* more advanced, and put *en prise* on *bo*, he must be taken, or he will win the game.

M lo, t to. XII. *M if, t ot.*

It often happens that one player can gain the move and win the pawn, yet be unable to win the game, for example:—

1	*M os*	*M ef*
2	*ol*	*it*
3	*il*	*et*
4	*of*	*id*
5	*if*	*ed*, the only move to save defeat.
6	*ot t*	*et* draws.

M ol, t ot, XIII. *M ef, t it.*

Now the same party playing first and on the same system will win, because his King will gain possession of his pawn's antepenult square. But if the other party begin from either this or the preceding position, he may draw: *viz.*

1		*M el*
2	*M os*	*es*
3	*lo*	*il* or *M al*, ready to resume opposition if ad-
4	*fo*	* *ef* versary play *M* to *ol* or *os*.
5	*to*	*et*
6	*do*	*ed*
7	*ob*	*eb* drawn.

* By 4 *M os*, might win the pawn, but not the game; as adversary will get the opposition.

M lo, t to. XIV. *M ob, t ot.*

Drawn, whichever move. Beware, however; for either King attacking the other's pawn at present, will lose his own and the game, by the second player's advance causing the first to retreat. If the first party play *M ol*, the answer should be *M ib:* for if instead *M bo* or *do*, then *M if* will win the pawn, and the position for making his own a queen.

M do, t ti. XV. *M it, d id.*

Drawn, whichever party has to move: supposing the first has,

1	*t to*	*M ed*	. or		*d od*		
2	*M od*	*et*		*t ot*	*M et*		
3	*ib*	*it*		*M od d*	*ed* draws.		
4	*eb*	*ot*					
5	*ed.*	Cannot do better than draw by exchanging pawns.					

A King and two united pawns, against a King and pawn, win, with few exceptions.

M of, t ot, d od. XVI. *M ef, d ed.*

This is an example how to win with the Bishop's and Knight's pawns again the Knight's pawn.

1	*M ol*	* *M el*	. . or		*M et*		
2	*os*	*ef*		*M il*	*af*		
3	*is*	*af*		*if*	*at*		
4	*il*	† *al*		*t it*	*ad*		
5	*if*	*af*		*M ef*	*eb*		
6	*t it*	*d it t*		*t et*	*d id*		
7	*d it d*, and wins.			*M it*	*M ab*		

t queens and wins; but would have given stalemate had it queened a move sooner.

* or 1 . . . . . *d id;* if taken, game will be drawn.

2	*t it* ☞	*M el*	† or 4 . . .		*M et*
3	*et*	*ef*	5	*M el*	*at*
4	*at* ☞	*at Q*	6	*d id*	*ad*
5	*M if*	*ed*	7	*M ef*	*ab*
6	*ef*	*ad*	8	*t it*	*d it t*
7	*it*	*eb*	9	*M et*	*ot*
8	*et*	Must lose *d* and game.	10	*d ed* ☞ and wins.	

M of, t ot, d od. XVII. *M ef, t et.*

An example for playing the Bishop's and Knight's pawns against a Bishop's pawn. The former, with the move, win: *viz.*

1	*t it* ☞	*M el*	or *al*	or		. .	*M af*
2	*M ot*	*af*			2 *M il*		*al*[1]
3	*d id*	*at*			3 *d id*		*t id d*
4	*ed* ☞	*ad*			4 *t et*, and queens next move.		
5	*M of*	*eb*					
6	*il*	*ad*		[1] If 2	. . . .		*M at*
7	*ef*	*eb*			3 *M el*		*ad*
8	*et t*, and wins.				4 *ef* wins *t*		

The single pawn beginning, draws by checking; and, if taken, its King plays to *et*. Any other move would lose the game.

M ol, t ot, d od. XVIII. *M ef, t et.*

Now the two pawns win, with or without the move. In the former case, *M is*, or *t it*, gains the opposition. In the latter, if the single pawn advance, then *d id*, and will push to queen; or else *M* will win the single pawn: but suppose,

1		*M el*	
2	*M of*	*af*	. *ef* would make situation like XVII.
3	*it*	*at*	
4	*d id*	*ad*	
5	*ed*	*eb*	
6	*M et t*	*ib*	
7	*d ad* queens.		

M li, l lo, s so. XIX. *M es, l ol.*

In similar positions, the stronger party, having the move, should not take the pawn, but advance his own: for, if he take, the other plays *M el*, reserving his attack upon front pawn until its *M* support it. The game will then be drawn, which otherwise would be won by advancing *s* instead of taking.

M ol, s is, p op. XX. *M es, p ip.*

This position, considered as drawn by Lolli, Cozio, and others, Lewis has shewn can be won by force. Many similar endings are to be won through the timely abandonment of a pawn to gain the move. If the stronger party move first, he plays *M if*, and then *s es;* but let the other move first:

1 *M as*
2 *s es* *es s*
3 *M if*, "and wins through having gained the move; or, more strictly speaking, through having forced the opposition upon his opponent, who can only maintain it temporarily." —*Walker.*

M lo, s so, p op. XXI. *M il, p ip.*

Philidor gives this as a situation in which, if the second party have to move, the first wins; but can only draw if he begin.

1	*M fo*	*M if* (best)	1		*M if* †
2	*fi*	*ef* *	2	*s os*	*el* (best)
3	*li*	*el*	3	*is* ☞	*il* ‡
4	*fo*	*if*, and persevering on this system, draws; shunning the trap for drawing him to *os*: for, if	4	*es*	*es s*
			5	*M of* (best)	*el*
			6	*ol*	*es*
			7	*if*,	speedily winning pawn and game.

1 . . . . *M os*
2 *M li* wins. *See next Position.*

* This scientific retreat enables him to preserve the opposition at his next countermove: advancing would make it impracticable.

† No better move.

‡ Has the opposition but cannot maintain it, through the adverse pawn.

M ol, s os, p ip. XXII. *M el, p ep.*

The stronger party wins, but not if he begin with advancing *s*, for the other would not take it, but retreat *M as*, and draw. The proper course is,

1 *M of* . . If *M is* . Should to *ef*, etc.
then 2 *lo* *el* as above.
and 3 *ol* having gained the move, compels adverse *M* to retreat; upon which the first must be careful to keep the opposition diagonally or otherwise, until he can advance to the

master-square before *s* stirs: and this must be observed if the weaker party begin; and retreat.

M lo, s so, p po. XXIII. *M il, s is.*

The game is drawn, whoever begins. If the second, he checks; and, on his pawn being taken, fixes *M* on *is*. If the first begin, and check; the other plays *M if*, and with proper care draws; having one rank more than in situation XVII. to play on in front of the pawn, he will be able to support his own.

M la, d de, t ti. XXIV. *M li, d di.*

A drawn game whoever begins; but requiring great caution. The weaker party must play *M* on *fi* and *li*; the stronger on *fa* and *ta*.

M te, l lo. XXV. *M ed, l ol, s is.*

"In this apparently hopeless situation the weaker party may draw the game, with the advantage of the move. Such is the extreme delicacy with which his King must be played, that he has hardly ever a choice of squares; indeed, I have never met with a position in which the principle, required to be constantly kept in view for maintaining the opposition, is more finely developed."—*Walker*.

Suppose, in the first instance, the stronger party has the move, which gives him the opposition and the game.

1	*M it*	*M de* *				
2	*if*	*te*	. . . .	2	. . . .	*M di*
3	*il*	*fe*		3	*M il*	*ti*
4	*es*	*le*		4	*s os*	*l os* ☞
5	*ip*	*si*		5	*M os l*	*M fe*
6	*ok* and wins the pawn.			6	*so*, and must win.	

* If to any other square, the adverse King will be able to come round and win the pawn.

Now replace the pieces, and the weaker party having the move, plays

1	*M di*	*M ad*									
2	*de*	*ed*									
3	*di*	*at*	. If 3	. .	*M id*						
4	*te*	*et*	then 4	*M de*							
5	*ti*	*it*									
6	*te*	*if*	. If 6	. . .	*M od*			If 6	. .	*M ot*	
7	*fe*	*ef*	then 7	*M di*				then 7	*M ti*		
8	*fi*	*af*									
9	*fe*	*al*									
10	*le*	*el*									
11	*li*	*il*									
12	*le*	*es*	. If 12	. .	*s os*						
13	*si*	*as*	then 13	*l os s*	*M os l*			If 13	. .	*M is*	
14	*se*	*ap*	14	*M si*				then 14	*M li*		
15	*pe*	*ep*									
16	*pi*	*ip*									
17	*po*	*ik*									
18	*ko*	*ek*									
19	*ki*	*ak*									
20	*ke*	Draw.									

M lo, s os. XXVI. *M el, s is, p op.*

A drawn game, whichsoever begin. Suppose the stronger.

1	*M ef*	*M fi*	. or .	1	*M es*	*M si*
2	*et*	*ti*		2	*ep*	*pi*[1]
3	*ed*	*fi*		3	*ik*	*po*
4	*id*	*fo*		4	*ek*	*pi*
5	*it*	*to*		5	*ep*	*si*
6	*id*	*fo*		6	*es*	*li*
7	*od*	*of*				
8	*do*	*fo*				
9	*bo*	*to*				
10	*ob*	*ot*				
11	*ib*	*to*				
12	*id*	*fo*				

Drawn, as these two examples shew that the King may be prevented passing on either side to play before his pawns.

* This manœuvring is a good example of a King carefully keeping within the quadrangle of the foremost pawn, and preserving the opposition diagonally when he cannot prudently hold it direct.

[1] If 2 *M po*
3 *M ik* *pi*
4 *ok* *ki*
5 *p po* ☞ *pi*
6 *M op* wins pawn and game. This shews it to be of the utmost importance that the weaker power play his *M* so as to be able to place it on *po*, when the adverse *M* plays to *ik*.

M li, s si, p pi. XXVII. *M os, k ok.*

The first wins: either to move.

M ol, p op, k ok. XXVIII. *M el, k ek.*

Drawn, whoever plays. If *p* be advanced, the single pawn must not take it, but pass.

M os, p op, k ok. XXIX. *M ep, k ek.*

The game is in its nature drawn; the first move being immaterial. The Rook's or Knight's pawn, unmoved with its King sufficiently near, draws invariably against the Rook's and the Knight's opposed to it; *provided* the two pawns are as far advanced as in the present example. The weaker party never moves the pawn until obliged, but persists in playing *M* on *ak, ap,* and *ep.* If the pawn were *p* on *ep,* the result would be similar. Students will convince themselves by making the experiment. Ponziani says, that if one of the two pawns were unmoved, its party would win; because a move could be opportunely gained through the power of playing such pawn either one or two squares. On this point there is some doubt.

M so, p po, k ko. XXX. *M ip, k ik.*

The one-pawn party being here more advanced than in the preceding example, his power of drawing is diminished, and depends on the move. If he have it, he draws by playing *M is;* and the position will be the same as XXXI. If the adversary have it, he wins: thus

1 *M ol* *k ok*, having no better move.
2 *p op* *M es*
3 *M if* and wins by force. This move is given by Walker as better than *M of*, played by Carrera; whose assumption, that the Rook's pawn invariably draws against its two opponents, was shewn by Lolli to be fallacious.

M to, d do, b bo. XXXI. *M it, b ib.*

Lewis shews the event to depend on the move: the stronger party having it, can only draw; but otherwise may win: *viz.* in former case;

1	*M fo*		*M if*	.	or	.	1	*b ob*		*M if*
[1]2	*lo*		*il*				2	*M fo*		*it*
3	*so*	[2]	*of*				3	*ti*		*od*
4	*li*		*to*				4	*di*		*it*
5	*d od*		*b od d*				5	*bo*		*ed*
6	*b ob*		*M ot*				6	*bi*		*it*
7	*M fi*		*b do*				7	*di*		*od*
8	*te*		*M od*				8	*ti*		*it*

Drawn. Evidently drawn.

[1] Or 2 *M fi* *M ef* Ready to resume opposition on *it*, *if*, or *il*, whichever file adverse *M* may advance on: for he must not be suffered to occupy *ot*, *of*, or *ol*. Here is a good application of the precepts given in page 11. If, instead of this course, *M* at this 2nd countermove advance to *of*, he would lose; because the adversary would prevent his keeping the opposition: *viz.*

3 *fe* *af*
4 *te* *at*
5 *ta* *et*
6 *te* *it*
7 *ti* *et*

Drawn by maintaining the opposition.

2	. . . . .	*M of*			
3	*M ti*	*b ob*	.	*M it*, or *if*, would evidently have yielded the opposition, and *M il* would have given it diagonally; for adverse *M* would advance on *to*.
4	*d od*	*M ot*		
5	*M fi*	*of*		
6	*d li*	*ol*		
7	*si*	*of*		
8	*so*	*if*		
9	*lo*	*il*		
10	*fo*	*if*		
11	*to*	*ef*	.	The pawn again prevents his retaining the opposition.
12	*M ot*	*et*		
13	*d id* ☞	*ed*		
14	*M od*	*ad*		
15	*ob b* and wins.			

[2] If 3 . . . . . *M is*
4 *d od* *b od d*
5 *b ob* wins, as *b* cannot be stopped, though *d* can.

In the second case, the weaker party plays first, but whichever way he begin, the stronger wins: *e. g.*

1.			2.			3.		
1	*M if*	*M fo*	1	*M id*	*M of*	1	*b ob*	*d od* ☞
2	*it*	*ol*	2	*et*	*ot*	2	*M id*	*M of*
3	*ef*	*of*	3	*ed*	*if*	3	*ed*	*ot*
4	*et*	*ot*	as at 5th move of preceding.			4	*eb*	*it*
5	*ed*	*if*				5	*ad*	*id* wins.
6	*id*	*ef*						
7	*ed*	*b ob*						
8	*ad*	*M it*						
9	*eb*	*et*						
10	*ab*	*id* wins.						

M se, p pe, k ke. XXXII. *M os, k ek.*

Contrary to the doctrine of Lolli and all others, that the two pawns next the margin thus unmoved, invariably win against one in front, also at home, Walker has shewn that the game may be drawn, by correcting the second countermove; *viz.*

1	*M pi*	*M op*					
2	*k ko* ☞	*os*, instead of *ok*[1]					
3	*M si*	*k ok* . or .	3	*M ki*		*k ok*	
4	*p pi*	*M ol*	[2]4	*pi*		*M ol*	
5	*M li*	*os*	5	*ke*		*so*	
Draws by repeating the move, not daring to abandon *p*.			6	*ki*		*os*	
			7	*pi*, or *p po*		*ol* draws, being able to stop *p* and *k*.	

[1] If . . . . . *M ok* *ip* *ik* *ep* *ap* . or . . . . . *ak* *k ip p* *M ap*, etc. winning solely by the power of gaining the move by playing *p* one or two squares: for,

[2] If 4 *p pi* *M ol*, and will draw.

7	*M os*	*M es*
8	*p po*	*ep*
9	*M il*	*ap*
10	*is*	*ek*
11	*es*	*ak*
12	*ip* winning.	

* If, at move 8, adverse *M* were on *ap*, *p* should be played only to *pi*; it being essential to calculate the moves of both parties, so that the pawn, whether *p* or *k*, shall arrive on *ep* when the adverse king is upon *ap*; so forcing him from rank *a*.

M ol, p op, k ok. XXXIII. *M el, p ep.*

The second party draws, (if he never advance *p* to *pi*,) although the first may have the move. If he push *k*, it is to be taken: if *p*, to be answered with *M as*.

M ti, d di, b be. XXXIV. *M it, b eb.*

In this position the two pawns win, though *d* has moved; but it will be only through the power of gaining a move with *b* at the right moment: *viz.*

1	*M to*		*M id*				
2	*do*		*ib*	. . or . .			*M it*
3	*ot*		*ob*		3	*M ob*	*ed*
4	*b bo*	[1]	*b ib*		4	*od*	*et*
5	*M it*		*M do*		5	*ib*	*ad*
6	*id*	[2]	*di d*		6	*d do*	*ab*
7	*b ob*		*do*		7	*od*	*ad*
8	*M ib b*		*ot*		[*]8	*b bi*	*ab*
9	*ed* and passes the pawn to queen.				9	*bo*	*ad*
					10	*ob*	*ab*
					11	*d id* wins as before.	

[*] Should play *b bo*, if adverse *M* were on *ab*.

[1] If 4 . . . . *M ib*
5 *M it* *ob*
6 *ed* *b ib*
7 *eb* *M do*
8 *ib b* *di d*
9 *b ob* *do*
10 *M id*, winning.

[2] If 6 . . . . *b ob*
7 *M ib* *M di d*
8 *ob b* *to*
9 *id* and passes the pawn to queen.

[3] If 4 . . . . *b ib* ☞
5 *M ot* *M et*
6 *b bo* *ed*
7 *ob* *et*
8 *d do* *ed*
9 *M if* *ad*
10 *it* *eb*
11 *et* *ab*
12 *id* wins pawn and game.

If 1 *d do* *M od* will draw.
[4]2 *M di* [5] *b ib*
[6]3 *b bi* *M it* (not *id*)
4 *M to* *id*
5 *b bo* *it.* *Vide* XXXI.

(Had *M* moved, *b ob*, exchanging pawns and drawing.)

[4] If 2 *b bi* *b ob*, then exchanges pawns, and easily draws.

[5] If now *b ob*, loses, for
3 *b bo* ☞
4 *d od*

[6] If 3 *b bo* ☞ *M id*
4 *M to* *it*, and having the opposition will draw, as in XXXI.

M ip, k ek, d de. XXXV. *M ak, d id, t it.*

This is simply a position of two pawns against one, to shew that with such odds it is not matter of indifference which of the united pawns, having the move, be played first; for if *d*, the unmoved opponent *d* will advance to *do;* and *t* being the only moveable piece, must be sacrificed together with the game: whereas beginning with *t*, and advancing the two pawns alternately, they must win; unless the adverse *M* abandon *k* to prevent them.

M ke, b be, d de, l el, s is. XXXVI. *M es, d od, p pe, k ki.*

As neither King can quit the pawns, the game entirely depends on the play of the two opposed to the isolated one. Whichever party move first, *b* must be advanced to *bi*, before *d* to *di*, and thirdly *b bo;* thus the two easily win. But they will not, if *d* be played first; thus,

1	*d do*	*M al*	On this very improving situation
2	*b bo*	*d bo b*	by Lewis, he observes that many
3	*d od*	*bi*	players not foreseeing the resource
4	*id*	*be*	of the second player at the 5th
5	*ed*	*p pa* ☞	countermove, would not hesitate to
6	*M pa Q*	*d ba* ☞	make the 2nd move, calculating
7	*ke*	*Q de* ☞	that although he would get a Queen
8	*ki k*	*ed d*	first, their own *d* would in queen-
		and wins.	ing give check, and enable them to

make a second Queen, etc. Therefore, he adds, "it is not enough to know that each will make a Queen; you must also ascertain if he will attack your King at the moment of making a Queen, or if by a previous move he can force you to a square that will be attacked by the new Queen."

M ob, b be, d de. XXXVII. *M ok, k ek, s es.*

Here both being able to make a Queen, might be willing to draw; but the players should look forward through the moves of both sides, and the first, if he have the move, will find that he may force the game when *d* is Queen, by checking on *od*, attacking at same time the adverse Queen (at present *s*) on *sa*.

An exchange will of course ensue, which will remove his *M* to *od*. He may then push *b* to queen just in time to win.

M fo, p op. XXXVIII. *M it, p ip, k ok.*

The second party having the move, by playing *M if*, obliges the other to abandon *p* which will be won, and of course the game also. But if the weaker power have the move, little as at first view it may appear that gaining the opposition might avail him, yet it enables him to draw the game. He must not take the opposition on *to*, where he would be out of the quadrangle limited by *k*, and the square on which it would then certainly queen: therefore he takes the opposition *diagonally* on *lo*, which leaves him the move as decidedly as when taken parallelwise; and he retains a position that enables him, in case *k* should push to queen, to overtake it, and afterwards to draw against the other hostile pawn, even though his own be captured.

1	*M lo*	*M ot*	
2	*ol*	• *od*	• Should *M* proceed up file *t* or *d*,
3	*of*	*ob*	the other would always confront him
† 4	*ol*	*ib*	on file *l* or *f*.
‡ 5	*lo*	*eb*	† Here is an instance of the case
6	*ol*	*ab*	supposed at page 11, in which it is
§ 7	*lo*	*ad*	prudent for *M* not to pass beyond a
8	*fo*	*ed*	certain file, (for if he do, *k* would
9	*of*	*id*	queen,) and the opposition is main-
10	*fo*	*et*	tained on the principle there ex-
11	*ol*	*at*	plained: keeping an interval of an
12	*lo*	*af*	odd number.
13	*fo*	*ef*	‡ He will not be led out of the qua-
14	*of*	*el*	drangle.
15	*ol*	*es*	§ The diagonal opposition is again
16	*of*	*as*	made evident; for it must not be for-
17	*fo*	*ap*	gotten, "that the opposition is as ef-
18	*lo*	*ak*	fectually maintained by keeping three
19	*so*	*ek*	or five squares between the Kings as
20	*si*	*ep*	only one.
21	*li*	*es*	
22	*si*	*as*	
23	*so*		

keeping, as Walker says, "the magical three squares between them, and drawing forcedly." Were the two pawns further advanced they would win. Were they further back, the weaker party would draw, with the advantage of the move.

M ol, f if, k ke. XXXIX. *M ef, p ep.*

A King and two separated pawns generally win against a King and pawn.

1	*k ko*		*p ip*	.	or	.	.	.	*M af*	If 1	*M os*		*M if f*		
2	*M is*		*M if f*			2	*k ok*		*ef*	2		*ip*		*ol*	
3		*ip p*		*el*		3	*M of*		*af*	3	*k ko*			*so*	
4		*ep* and queen				4		*il*	*al*	4		*ok*		*po* •	
	k in four moves.					5	*f ef* ☞		*af*						
	or					6	*M if*		*p op*						
						7	*k* queens in three moves, giving mate:								
1	*M of*		*p op*			had it taken *p*, *en passant*, it would have									
2	*k ki*		*M af*			given a stalemate.									
3	*M il*		*al*												
4	*os*		*ef*			exchanging pawns, *k* queens and wins.									

• The pawn must be exchanged and game drawn.

M fi, t to, b bo. XL. *M ot, p po.*

In this instance the weaker power may draw if he move first, by advancing his pawn, as he will capture both the adverse pawns while their King is drawn away. But if the other move first, he wins by advancing *b*, although compelled to pursue *p* immediately after, owing to his placing his two pawns a Knight's move from each other. *Vide* VII.

M le, p pe. XLI. *M lo, s so, k ko.*

In this case the game is drawn, no matter whose move. Suppose the weaker party to begin.

1	*M se*		*M os*												
2		*si*		*op*											
3		*se*		*po*											
4		*sa*		*pi*	.	or	.	4	*M pa*	*M pi*					
5	*pa*, and whichever pawn the opponent advance must be taken: and *M* must stop the other.							5	*sa*	*ke*	If 5	*M*	*ka* (loses)	*M se*	
								6	*se*	*ka*	• 6		*ke*	*sa*	
								7	*sa*, drawing, whether by repetition or as before directed.		7		*ka*	*k ki*	
											† 8	*p*	*ki k*	*s si*	
													queens in three moves.		

• If 6 *p po*, the second party must not take *p*, *en passant*, for it would give stalemate; but must push *s* to queen.

† If 8 *p po*, the same caution must be observed.

b be, d de. XLII. *b eb, t et.*

Both Kings presumed immoveable, as in XXXVI.

The united pawns win, whether they have the move or not: let them begin,

1	*d do*	*t it*	If 1	*d di*	*t ot*		
2	*b bo*	*b ib*	2	*b bi*[1]	*b ib*	[1] If *b bo*, *b ob*	
3	*ob*	*t ot*, compelled.	3	*b bo*	*b ob*		
4	*d ot t*, and wins.		4	*d do*, of necessity, and loses.			

The reason why the game is won by advancing *d* two squares, and lost if he be advanced only one at the first move, is, that the adverse *b* is obliged, in the former case, to leave the move to *ob* for the first player's *b*, whereby he gains *a time*, the having or not having which decides who must put a pawn *en prise*.

d de, t te. XLIII. *b eb, f ef.*

Kings as before.

The first who plays, loses: his opponent will win, simply by observing to answer every advance of an adverse pawn by the *like* advance of his own on the file *not* in contact with the other's. Let the united pawns begin,

1 *t to* *b ob* . If *b ib*, or *f if*, he would not win.
If 2 *ot* *bo;* but if *d di—f ff:* the first player is now compelled to play one of his pawns *en prise*.

Or 1 *t ti* *b ib*, no other move would win.
2 *d di* *f if*, same remark.
3 *t to* *b ob* If 3 *d do—f of*
Same result as above.

If the separated pawns begin, the united pawns win by the same method; *viz.* when *f* advances, *d* must be moved; and when *b* advances, *t* must be moved; and always the same number of squares. Any deviation from this is fatal, as trial will prove.

M fi, d do, t ot. XLIV. *M of, d od, p op.*

Philidor gives this situation as drawn, if the first party begin; and to be won by them, if the second begin. Walker however has shown that, in the latter case, it may be drawn also: as in the 2nd column.

1	*M li*	*M ol*		1		*M ol*
2	*si*	*os*		2	*M li*	*of*
3	*pi*	*ol* (*is* would lose)		3	*si*	*ol*
4	*po*	*is*		4	*po*	*is*
5	*pi*	*ol* (*os* would yield.)		5	*ok*	*os*
Continuing thus, draws. Neither advance *p* nor suffer *M* to be repelled.				6	*t it*	*il*
				7	*M op p*	*if*, wins *t* and draws.

M ik, p ep, b bo, d do. XLV. *M ap, b ib, d id.*

In managing the opposed pawns, the last player has the advantage; because he can either gain the turn by giving *a time*, or not, as may suit him best. To gain the turn he must take the first pawn offered; but, to keep the present order, he must advance his own pawn when attacked. Thus, the object of the first party being to force *M* from *ap*, if the second, having to move, advance one of his pawns, the pawn attacked should not take it, but advance; *M* must then yield *ap*: whereas taking the offered pawn would afford its comrade a move to reprise, after which the *first* party must move his King, and could only draw the game. Supposing him to begin, he must play his King to force the move on the opposing pawns; thus,

1	*M ip*	*d od*				
* 2	*b od d*	*b od b*	or	2	. . .	*b ob*, trap for stalemate.
3	*M is*	*M ek*		3	*b id*,	and mates in two moves.
4	*M es* and wins.					

* 2 *b ob* would stalemate.

b be, d de. XLVI. *b eb, d ed.*

The first to play will lose; all the other has to do, in order to win, is to play precisely as he does; until the pawns surrender.

b bi, d di. XLVII. *b ib, d id.*

The result will be like the preceding.

b be, d de. XLVIII. *d ed, t et.*

Same issue as the foregoing, *viz.*

1 *t ot*	*b bo*	or	1 *d id*		*d di*
2 *d id*	*d di*		2 *t it*		*b bi*
or			3 *d od*		*d do*
2 *t to*	*b ob*		or		
3 must lose either way.			3 *t ot*		*b bo*

M as, k ko, p op. XLIX. *M ak, k ek, p ip.*

The latter in every case must lose, through the confined position of *M*. If they begin, advancing *k* one square only, the other party may do the same, taking care to check at the third move, and to queen a pawn at the fourth. If the former commence, *M es* compels *k* to move; but, whether one or two squares, *p* must not take it.

d de, t te. L. *b ib, d od, t it.*

Two united pawns against three will be beaten by proper play, except in any position like this, where the weaker party, by advancing *d* two squares, stops the centre opponent, and if either side-pawn move, *d* takes that, and can become a Queen before either remaining opponent can.

THREE UNITED PAWNS AGAINST A KING afford a wide field for exercise, in which learners may acquire great improvement by playing an amusing little game lately brought into vogue by M. Szen, the celebrated Hungarian Chess-player, on his visiting Paris and London. Before entering upon that, it is indispensible to be master of the manœuvring in the following positions.

M di. LI. *b ob, d od, t ot.*

When the pawns are not more advanced than in this situation, the King, standing thus, or on any square in his rear fronting either of them, is able to stop them; and in case they be under necessity of moving, will take them all. While thus abreast, if he can be played *opposite to the centre pawn,* with *two* squares between them, he will win simply *by playing up to that which advances.* Should that be the centre pawn, it forms a *convex,* and the King posting himself at its apex, takes them as fast as they move: should it be a side-pawn, he steps before it, and, on the other side-pawn advancing, posts himself in the *concavity* between the three, with like effect. In the above situation therefore, if the King have the move, he retreats to *de,* to be ready to act as described; but if he have *not* the move, and the centre pawn advance first, gaining the opposition, the King has just sufficient space for recovering it: *e. g.*

1	*d do* *	*M de*									
2	*b bo*	*te*		or			or				
3	*t to*	*da* †	*b bi*	*M di*		*d di* ☞	*M ti*		or		
4	*b bi*	*be*	*t to* ☞	*be*		*t to*	*de*		*d de*	*M de d*	
5	*t ti*	*di*	*ti*	*di*					*t to*	*da* ‡	

If, in either of these positions, the pawns now move, they must be captured.

* If all the pieces were one rank forwarder the pawns would now win. Try, after examining these variations and notes.

† The vital move, enabling *M* to play up to the first advancer.

‡ The same observation: could not *M* thus fall back he would lose, even if the rear pawn were at home. Prove this by placing it there, and the other pieces each one rank forwarder.

OBSERVE the final position in the third variation is *convex,* and would be equally fatal to the pawns were they one rank forwarder, and first to move. Not so the *concave* position; for were the side-pawns on rank *e* they would win by advancing first one to be taken, then the other to be queen. With this exception, it is to be remarked that the *first mover loses* in both situations, unless they occur far enough back to leave the King sufficient space for regaining the opposition;

in which case *he* should always win, as just shewn from the convex position previous to the 1st counter-move; and in next example, from the concave position.

M id. LII. *b ib, d ed, t it.*

In the concave position the first move never wins, unless the pawns have it as before pointed out, at their most advanced stage—or the King, at the earliest possible, *viz.* when the centre pawn is at home, as in this instance. At the three intermediate stages, whichsoever moves first from such position, loses. The pawns evidently must—and the King loses, because he has not time (or space) to regain the opposition; in the present case he has, *e. g.*

1	*M ob*	*t ot*									
2	*bo*	*d id*	or	.	.	.	.	*t to*	If	.	. . . *d od* ☞
3	*bi*	*t to*	3	*M do*		*d od*			3	*M di*	wins. §
4	*do**	*d od*	4	*ti*		*b ob*					
5	*ti*	*b ob*	5	*te*		*d do*	If	.	. . .	*b bo*	
6	*te*	*d do*	6	*de*		‡*t ti* ☞	6	*M de*		*d do*	
7	*de*	*di*	7	*di*		*b bo* ☞	7	*da*	wins.		
8	*bi* or *ti*	*de*†	8	*te*	wins.						
9	*de d*	*b bo*									

10 *da* wins as in LI. where, as here, this vital step would evidently be impracticable had the same course of play commenced only one rank forwarder.

* If 3 . . *b ob* or *d od*, then 4 *M di.*
† If 8 . . *b bo* presenting a convex, *M de* wins all.
‡ If 6 . . *d di*, *M bi* or *ti* wins as in leader.
§ *M* on either of the nine fronting squares would win against the pawns thus posted.

M da. LIII. *b bi, d de, t et.*

The pawns win. *M* can only move to and from *be* or *te* while *t* advances. If, on the latter reaching *to*, *M* be on either of those squares, he must move to *da*, and *t* proceed to *ti*, in which position *M*, as the first to move, loses; one of the pawns will queen. On the other hand, if *M* be already on *da*, his move is to one of those squares whence he may return and win, on *t* completing the convex; instead of which, therefore, *d* must queen and be taken; then *t* may advance, and will go to queen, or enable *b* to do so.

M de. LIV. *b bo, d ed, t to.*

Were the King on either *bi, ti, do,* or *od,* the *mover* would win: posted as he is above, the pawns win; two being established on his territory, unattacked, while the third remains unmoved. Note this.

1	*d od*	*M da*	. If *M* step on either side, the pawn on
2	*do*	*de*	the other would advance.
3	*di* wins.		

THE SZEN PAWN-PROBLEM.

M la, s se, p pe, k ke. *M af, b eb, d ed, t et.*

The first mover to win by force.

This difficult pawn-position differs from one by Greco, merely in one of the Kings being on the Queen's square instead of on his own: this equalizes the parties by placing success in the power of whichsoever may draw the move; whereas in Greco's, one King is a step in advance of the other towards taking up the winning opposition, and should in consequence always conquer, although Greco supposed him to win only with the move.

There are two methods of winning from the above position. First, by pushing on the pawns so as to compel the adversary to stop them, as shown in the foregoing instances of convex and concave positions; thereby laying him under the necessity of moving his pawns, which the first player must take care to have his King so stationed as to disorder and pick up. Should the adverse King, in preference, retire before the pawns which beset *him,* they advance to queen by their co-operative power. The second method, is by playing the King to secure the opposition against the pawns, that not one of them may move without capture; being careful to provide, that on his assuming that attitude, the adversary, having to move, shall have no alternative but retreating his King before the pawns of the first player, which will then advance

co-operatively to queen, as shown in the preceding examples.

The second player has two similar modes of defence; and, if the first make the slightest error, may draw the game; or win against more faulty play; but otherwise he has not time to accomplish the winning evolutions: thus giving an important lesson on the value of one move at a juncture, in chess.

Mr. Walker, who has bestowed great attention on a minute investigation of this problem of M. Szen's, in several periodicals, pronounces it the finest piece of pawn-play he ever met with; and recommends all amateurs to practise it *as a game*, until they clearly see *why the move wins*; and are prepared to play the first party correctly in every contingency arising from the opponent's tactics. He considers that he has demonstrated, by several hundred positions, that the King, "if originally planted on either square of either one of the three files on which the pawns are stationed, being in their van, can arrest their march, and win them in detail." These tactics are condensed in the foregoing examples and observations. He gives the following mode of play for the first party to win.

1	*M fe*	*M el*	The first object is to station the king in front								
2	*ti*	*is*	of his enemies, that he may prevent two								
3	*k ko*	*b ob*	from establishing themselves on *his* terri-								
4	*s so*	*t ot*	tory, while the third remains unmoved:								
5	*M di*	*M ip**	*Vide* LIV.								
6	*p po*	*d od* †	If 6 . .	*M ep*							
7	*k ok* ☞	*M ik*	7 *k ok*	*ik*							
8	*s os*	*b bo* ☞	8 *s os*	*op*							
9	*M bi*	[1] *M op*									
10	*be*	*d do*	. . . or							*t to*	
11	*de*	*di*	or . . .	*b bi* ☞	11 *M de*	*d do*					
12	*bi*	*de*	12 *M di*	*t to*	12	*da* wins.					
13	*de d*	*t to*	13 *be* wins.								
14	*da* wins.										

* "The Knight's third square is the grand pivot of action for the King."

† Although in this situation, (after 6th countermove,) the first mover wins; were the kings respectively on *de* and *ep*, the player moving first would lose by force. This and the following positions will serve as exercises on this curious poblem.

1 9		*t to*
10	*s is*	*ti*
11	*p op* ☞	*M ek*
12	*s es*	*d do* ☞
13	*M be*	*M ep*
14	*p ip*	*d di* ☞

15 *M da* and easily wins, through having the move.

M po, b bi, d do, t ot. (1) *M od, k ik, p op, s so.*

Either to move and win. But in the same position, with the pawns more advanced, *viz.*

M pi, b bo, d od, t it. (2) *M id, k ok, p po, s si.*

Either party moving first ought to lose.

M pe, b ob, d do, t ot. (3) *M ed, k ko, p op, s so.*

Either to move and lose.

M pi, b ob, d do, t to. (4) *M ib, k ok, p ip, s os.*

The first party wins, whichsoever move first.

M pe or *pi, b ob, d do, t ot.* (5) *M ed, k ok, p ip, s os.*

Same result: as also if *d* and *p* be at their respective homes.

The following are three examples of drawn games; if no pawn be moved: the party moving any pawn would lose: *viz.*

M pi, b ib, d od, t te. (6) *M id, k ki, p po, s es.*

Each persists, as his best course, in playing *M* — on *ke* and *pi* — *eb* and *id*.

M ki, b ob, d id, t te. (7) *M ib, k ko, p pi, s es.*

Each persists, as before, in playing *M* to *pe* and *ed* respectively, and back.

M pe, b ob, d de, t ot. (8) *M ed, k ko, p ep, s so.*

Each persists in playing *M* to *pa* and *ad* respectively, and back.

The above were furnished by Mr. Bone to Mr. Walker, who deems the withholding of the solutions best for exercising the student's skill.

PAWNS AGAINST PIECES.

HAVING now fully developed the play of pawns and Kings only; the manœuvring of the other Pieces against pawns pushing to queen, next demands attention. Referring to what has been already stated in pages 17 to 23, on the powers of each Piece, the learner will become skilled in the application of them, by studying the following examples. The Kings being always on the board, are not inserted in the specifications of odds; and it will be understood, that when the Kings are not *noted*, they are supposed to be so circumstanced that they cannot interfere; also that many cases requiring similar manœuvring may occur in actual play, when other Pieces and pawns may be on the board, beside those which take part in the evolutions exemplified.

A PAWN AGAINST A QUEEN

cannot, with its King's support, save the game, even after attaining its penultimate; unless it be on a Bishop's or Rook's file, and the adverse Monarch be remote.

M ok, Q lo. (1) *M fe, l le.*

The King must be forced by repeated checks to the front of his pawn; and each time he is so situate, the adverse Monarch advances to assist his Queen.

1	*Q fo* ☞	*M ta*				
2	*li* ☞	*fa*				
3	*fi* ☞	*la*				
4	*M po*	*sa*	. or .	. . . . .	*M se*	
5	*si*	*pa*		5 *Q pi* ☞	*sa*	
6	*Q le l*	*ka*		6 *M si*	*l la* queening.	
7	*pe* ☞	+		7 *Q pe* ☞	+	

M do, Q se. (2) *M ka, p pe.*

1	*Q ko* ☞	*M pa*	6	*M fi*	*M ka*
2	*M ti*	*sa*	7	*Q ki* ☞	*pa*
3	*Q so* ☞	*le*	8	*M li*	*sa*
4	*pi*	*sa*	9	*si* winning pawn and game.	
5	*si* ☞	*pa*			

M of, Q fe. (3) *M pe, s se.*

1 *M lo* *M pa*
2 *si* *s sa* ☞
3 *pi* and *Q* will mate immediately.

M ok, Q op. (4) *M ka, k ke.*

1 *Q fe* *M pa*
2 *M po* *k ka* queening.
3 *pi* winning as in the preceding case.

But it is important to remember, that a game may be drawn against a Queen by a pawn on a Bishop's or Rook's file, when her king is not at hand; as in the subsequent cases.

M do, Q le. (5) *M pa, s se.*

Being on the Bishop's file, the pawn draws; because, while *en prise*, its King may safely quit it, and retire to the corner square, which leaves no opportunity for the adverse Monarch to advance.

1 *Q po* ☞ *M ke*
2 *si* *pa*
3 *pi* ☞ *ka*

M do, Q ki. (6) *M pa, k ke.*

The pawn being on a marginal file, the adverse *M* cannot be advanced, because his *Q* must be kept constantly checking to prevent *k* queening.

1 *Q pi* ☞ *M ka.*

TWO UNITED PAWNS AGAINST A QUEEN

cannot stand, unless close upon queening; as in this position,

b ib, d ed. (7) *Q ap.*

Having the move, *b* advances, and *both* will be queened in their turns. Had *Q* to move first, she would stop them on *ad;* take both, or neither.

TWO SEPARATED PAWNS AGAINST A QUEEN may, when both at their penultimates, confine a Queen to rank *a*, for the purpose of watching them; for she cannot take either without suffering the other to become a queen, although she may capture both on their assuming that dignity.

THREE UNITED PAWNS AGAINST A QUEEN can only win under very peculiar circumstances, such as,

d ed, t et, f ef. (8) *Q od.*

Here, one or two Queens may start up. But set *Q* where she can take the centre pawn, and not one will shew herself. Place them all on rank *i*, however, and *Q* on *ot*, where she can take either; if the centre pawn advance, there is but one square on the board where she can place herself to prevent a queening. And if, instead of the centre pawn, one of the side pawns advance, she should take the other. Try all.

ONE PAWN AGAINST A ROOK, OR MINOR PIECE, is to be taken before, or on queening, although at the cost of such piece.

TWO UNITED PAWNS AGAINST A ROOK, at their penultimates, win; also at their antepenults, if neither be attacked by it, or having the move when attacked; and consequently they win, if one be on the former rank, and the other on the latter.

d id, t it. (1) *R sa.*

1 *R ta* *d ed*
2 *da* *t et*
3 *ed d* *at* queens.

d od, t it. (2) *R sa.*

The pawns having the move would attain the winning position by advancing *d;* but *R* having it, wins:—

1 *R ta* . . . . It would lose by 1 *R da* *t et*
d id 2 *ta* *d id*
2 *it t* *ed* 3 *it* *ed*
3 *id* wins *d* 4 *et t* *ad* queens

TWO SEPARATED PAWNS AGAINST A ROOK

will sometimes win when far advanced; but not often.

b ib, t it. (3) *R ta.*

In a position like this, if the pawns have the move they win by advancing the unattacked pawn. But suppose *R* on an open file, by which it may run to its own rank *a*, without putting itself *en prise*, (or stop short on *e*, should *R* have first move,) if the pawns are compelled to push on they must be taken; but if their party have anything else to play, the pawns may be serviceable in detaining *R* on the rank it has to guard; since *R* cannot take one pawn without suffering the other to queen: as stated in the Queen's case.

THREE UNITED PAWNS AGAINST A ROOK,

as well as against the minor Pieces, win, when they have entered the hostile territory unattacked; or one only being attacked, if they have the move, they still win: supposing the Kings remote.

M pa, s os, p op, k ok. (4) *M fa, R ap.*

The pawns win by advancing the attacked *p*: but were his King on *ka*, their opponent would draw.

d od, t ot, f of. (5) *R ok.*

Here the pawns have passed their frontier, and one is attacked; allow them the move, and they win, if that one do not begin.

1 *t it* *R of f* But if *f if* *R ot t*
2 *et* *ot* *d id* *at* . . If . . *R it*
3 *d id*, etc. *f ef* *af* *f ef* *if*
or *d ed* *ad* stopping the pawns. *d ed* wins.
1 *d id* *R of f*
2 *t it* attaining their antepenults, unattacked.
Vide observation at (3).

d do, t to, f fo. (6) *R ak.*

The pawns, not having passed the frontier, although they may have the move, will not win.

1	*t ot*	*R af*	Or	1	*f of*	*R ko*	. if	. .	*R at*
2	*it*	*fo f*		2	*t ot*	*do d*		2 *t ot*	*ad*
3	*d od*	*to*		3	*f if*	*fo* (not *to*)		3 *f if*	*do d*
	The pawns cannot escape unaided.			(If 3	*t it*	*R to*)		4 *t it* or *f ef* attaining the winning position.	

TWO UNITED PAWNS AGAINST A BISHOP

will be stopped or won in most cases, unless they have attained their penultimate or antepenult squares unattacked.

l ol, f if. (1) *X se.*

Had *X* the move, he would first station himself on *pi:* were *l* to advance, both pawns would be taken; therefore *f* advances: then *X* moving to *ko*, and continuing on the diagonal they have to cross, prevents their queening. Or, in the first instance, *X* might play to *ot*, and on *f* advancing, place himself on *el* with like effect. But if the pawns move first, *l* advancing to *il* they win, being on their antepenult squares and neither attacked: and if *X* now attack *f*, *l* pushes to queen. Observe, were *f* to advance, *X* would win as before.

l ol, f of. (2) *X af.*

If the pawns begin they win by advancing first *f*, then *l*, reaching their antepenults unattacked. But if *X* begins he stops them, either by moving to *id*, and next to *ot*, on the above principle—or by

1	*X el*	if *f if*	Or	1	*X et*	*f if*
2	*as**	*ef*		2	*ad**	*ef*
3	*el*, and next to *af*			3	*et*	*l il*
				4	*af*, stops or wins them.	

* The only move to prevent their winning.

TWO SEPARATED PAWNS AGAINST A BISHOP.

The rule by which to know if a Bishop can stop separated pawns is this: when he can be played to any square on the file of either, in its front, which is also on a diagonal that the other must subsequently cross; by continuing on that diagonal he will stop or win both pawns.

d do, l lo. (3) *X af.*

The pawns beginning, win.		The Bishop beginning, wins.	
1	*l ol*	*X et*	
2	*d od*	*ot*	1 *X et* *d od*
3	*l il*	*if*	2 *ad* *id*
4	*d id*	*ot*	3 *if* *ed*
5	*ed*	*if*	4 *ol*, and will capture both if they stir.

One being sacrificed, the other queens.

In the above position the winning station was available in the second instance; but not in the first, because both pawns were already on the only two suitable diagonals. Sometimes, when both pawns have *not* to pass the *same* diagonal a Bishop can stop them, *viz.*

b bi, k ki. (4) *X ko.*

If the pawn move first, *b bo; X af* wins one immediately, and the other afterward. If *X* move first, he has only to make two stages of his journey to *af*.

THREE UNITED PAWNS AGAINST A BISHOP

win, if they reach the enemy's territory unattacked; but not without the move, if attacked.

d do, t to, f fo. (5) *X op.*

1	*X fe**	*d od*	If *X li*	*f of*	If *X fo*	*t ot*
2	*li*	[1] *f of*	*fe*	*d od*	*li*	*f if*
3	*ot* wins.		*do*‡	*id*	*so*	*d od*
			if	*ed*	*ol*	*f ef*
[1] If 2	. . .	*d id*	*et*	*t ot*	*is*	*d id*
3	*X fo f*	*ed*	*ad*	*f if*	*af*	*ed*
4	*ol* wins.		*eb*	*ef*, and queens.	*et*	*ad*
					ad d	*f af* queens.

* By first attacking *f* either from *li* or *is*, *X* would be defeated, as in the adjoining examples.

‡ To prevent *t* reaching *ot* without being attacked.

A PAWN AGAINST A KNIGHT

can rarely win, as a Knight unsupported can draw against the King and a single pawn. The Rook's is strongest against him, as he can attack it only from one side: and if at its penultimate, it may be queened thus :—

M do, b eb. (1) *H id.*

1 *M od* *H ab*
2 *it* winning *H* if he move: and, if he do not,
3 *ed* wins him still.

M ob, b ib. (2) *N eb.*

Here the pawn, being less advanced, cannot proceed without playing *en prise;* or allowing the Knight to fork, as at move 5.

1 *M id* *N at* ☞
2 *et* *eb*
3 *ed* *od*
4 *id* *if*
5 *it* *at* 5 If *b eb* *H at* ☞ winning *b*
6 *ed* *if* ☞ and drawing game.
7 *ad* *od*, etc. Drawn.

M id, d ed, k ko. (3) *M po, N ad, k ok.*

The Knight in this position, *at his own home*, cannot escape perpetual attack, which prevents his King and pawn winning; but he draws the game.

1 *M et* *N ib* ☞
2 *id* *at*
3 *et* *ib*, etc.

M it, t et, k ko. (4) *M po, N at, k ok.*

Now the Knight in the same position as before, but on a more central file, is able to remove first on one side then on the other, beyond immediate attack; so giving time for his King to win.

1 *M ef* *N eb* 6 *M id* *k ko*
2 *if* *M ko k* 7 *ot* *ki*
3 *ot* *pi* 8 *if* *N at* ☞
4 *id* *N at* ☞ 9 *ef* *eb*
5 *ed* *el* 10 *if* *k* advances to queen.

The Knight against a *Rook's* pawn can even give mate in positions similar to this: —

M sa, H le. (5) *M ka, k ki.*

Here, having the move, he forces mate in six moves: effecting this by forcing *k* to advance, on its King being restrained.

1 *H pi* ☞ *M ke* 4 *H li* *ka*
2 *os* *ka* 5 *sa* *k ke*
3 *M se* *ke* 6 *pi* ☞ +

TWO UNITED PAWNS AGAINST A KNIGHT

win, if both advanced to their antepenults; which, therefore, they should endeavour to reach before attacked. The Knight should be brought to bear on both at once; or, on one of them and on one or two of the squares in their front.

l lo, f fo. (6) *H ka.*

The pawns being so little advanced, will be stopped or taken, be the Knight where he may. The Knight is to stop one, compelling the other to move *en prise*, and taking that, forces the other also.

1	*H pi*	*l ol*	
2	*os*	*f of*	
3	*ep*[1] *l il* or	. . *f if*	[1] If *H el f if*
4	*al** *el*	*H il ef*	*it l il*. for if . . . *f ef*
5	*if* wins both: any other move would lose.	*af* wins both.	win, being on their antepenults, unattacked. *H af* would win both.

* 4 *H os* would win one pawn, and ensure stopping the other; but if its King had no move, would give him stalemate.

Or thus;

1	*H se*	*l ol*	
2	*lo*	*f of*	. . . . . If . . . . . *l il*
3	*ot*	*l il*	If . . . . *f if* *H is* or *if*
4	*ed* or *lo el*	*H il ef*	then *al* as before.
5	*if* wins both.	*af*	

H fa. (7) *l ol, f of.*

Knight moving first.

1	*H ti*	*f fo*
2	*lo*	*fi*
3	*fe* wins both.	

Pawn moving first.

1		*l lo*	*f fo*
2	*H ti*	*li* *H se*	*fi*
3	*le*. Had he taken *f*, *l* would have queened.		*lo* wins both.

If the pawn's King can move, although not to their aid, otherwise the Knight cannot win them: his utmost would but stop them.

M ke, k ki, p ip. (8) *M se, H ap.*

The Knight checkmates, whichsoever commence.

First party beginning, as in Lolli, Salvio, etc.

1	*H is*	*p op*
2	*po* ☞	*M ka*
3	*M sa*	*k ke*
4	*H se* ☞	+

Second party beginning, as in Koch, and Walker.

1	*M ka*	*H is*
2	*ke*	*po* ☞
3	*ka*	*M sa*
4	*p op*	*se*
5	*k ke*	*H li*
6	*p po*	*os*
7	*pi* ☞	*pi p* ☞
	+	

When two pawns are separated only by one file, a Knight is better able to stop them than when united: when further apart he can seldom win both. Try.

The following, though difficult, are capital exercises on the Knight's powers.

M sa, H ab. (9) *M ka, k ki, s es.*

Although the pawn party play first, the Knight should force mate; but it "is difficult, *because there are so few pawns.*" *Vide* (11).

1	*M ke*	*M se*	1	*s os*	*H id*	best
2	*s os*	*H id*	2	*so*	*to*	best
3	*so*	*to*	3	*si*	*fe*	wrong, should play to *li.*
4	*si*	*ol*	4	*se*	drawn, through that error.	
5	*M ka*	*po*			Here Walker observes, "how watchfully the Knight must be conducted, to seize the correct square at the proper moment."	
6	*k ke*	*M sa*				
7	*s se* +	*H se s* ☞				

M la, H po. (10) *M pa, s si, k ki.*

The former draw.

SEVERAL PAWNS AGAINST A KNIGHT.

M sa, H po. (11) *M ka, k ko, p ep, s so, l si.*

The Knight party wins without the move, sooner than thus with it.

1	*M se*	*p ip*	
2	*sa*	*op*	
3	*se*	*k ki*	
4	*sa*	*l se*	After these moves the
5	*se l*	*s si*	Knight forces mate, as in
6	*sa*	*se*	(8).
7	*se s*	*k ke*	

M se, H si. (12) *M ka, k ki, p ip, s os.*

1	*p op*	*H op p*	The Knight here cannot mate, unless
2	*s so*	*lo*	his party move first. Find out his proper
3	*si*	*M sa*	play, in that case.
4	*M ke*, best. ○		

We are indebted to M. Janisch, a leading player in the Petersburgh Chess Club, for developing the power of the Knight and King, in giving mate against three or more pawns; which had not previously been exemplified. Some of the instances are very curious. Such as are practical are given in their proper places.

A PIECE AGAINST PIECE AND PAWN.

In the ensuing conflicts, of which the pawn is the object, the several Pieces will be pitted against each other; each bearing in turn the opposite characters of protector and assailant.

A KNIGHT AGAINST KNIGHT AND PAWN

will generally be able either to stop or take the pawn.

H te. (1) *H os, t ti.*

The Knights being both on the same colour, the second having to move, cannot prevent the other from leaping to and from *te*; but might prevent him were the move with the other party: yet would not win, against correct play, *viz.*

1 *H do* *H li* But if *H bi* *H li*
2 *be* *t te* *da* (or *od*) *t te* and then queens.
3 *ta* and cannot be prevented alternating on this square, because the opponent Knight cannot gain a turn like any other piece by reaching at option the desired square at once *or* twice. But that object may be attained when there is another piece to play, and then the pawn will queen, *e. g.*

H pa, N le, t ti. (2) *H to, p pe.*

1	*H ki*	*H de*	7	*N di*	*H ol*	13	*N od*	*H el*
2	*N ta*	*to*	8	*t ot*	*it*	14	*t et*	*at*
3	*di*	*de*	9	*H ki*	*do*	15	*H ki*	*el*
4	*fe*	*bo*	10	*N fo*	*ib*	16	*N if*, and	
5	*t to*	*ot*	11	*t it*	*et*	17	*t at* queens.	
6	*H pa*	*fi*	12	*H pa*	*af*			

A BISHOP AGAINST KNIGHT AND PAWN

can prevent the pawn's queening, because a Knight cannot force a Bishop off any diagonal which the pawn has to pass; but he can force an exchange of Bishop for pawn, *viz.*

X te. (1) *H to, t ti.*

1 *H li* *X lo*
2 *t te* and will queen unless exchanged.

A ROOK AGAINST KNIGHT AND PAWN

almost always wins the pawn gratis, *e. g.*

R ka. (1) *H ap, p ip.*

1 *R pa* *H el*
2 *pe* wins *p*, either it or *H must* move.

THE QUEEN AGAINST KNIGHT AND PAWN

more easily wins than the Rook.

THE KING ALONE, AGAINST KNIGHT AND PAWN

can, in most cases, if within the quadrangular limits, stop or take the pawn.

M da. (1) *H op, s is.*

1 *M te* *s os*
2 *fi* *so*
3 *le* *si* ☞
4 *li*, wins *s* if it or *H* move;
or *se*, allowing no option.

M ta. (2) *H li, s so.*

If the pawn have the move it will queen, because supported at its promotion by the Knight, which, when *behind* it, cannot be taken without suffering a queen to rise. Therefore, in like cases, defend your pawn if possible from *behind*, and not from *before* it: the difference is shewn in the following case.

M ba, H et, s is. (3) *M ip.*

1 *H of* *M es* . . . If 1 *H al* *M es* wins *s*, or *H* and *s*, drawing the game.
2 *M de* *il*
3 *ti* *es*
4 *fo* *il*
5 *lo* *es*
6 *ol* *as*
7 *il* *al*
8 *s es* ☞ and wins game.

M fa, H se, s is. (4) *M es, k ek.*

All depends on which of the two supporting stations *H* leaps to. Look before you leap.

A KNIGHT AGAINST A BISHOP AND PAWN

will prevent the pawn from queening, unless it have reached its penultimate; except on a marginal file; there it queens, because the Knight never has choice of more than four squares, from all of which the Bishop can ward him: so gaining time to advance the pawn, *viz.*

V fe, b bi. (1) *H bo.*

1	*V do*	*H id*	
2	*ot*	*ef*	. . If . . . . *H bo* now
3	*fo*	*ad*	3 *V of* wins *H* next move.
4	*b bo*	*it*	
5	*V ti*	*eb*	
6	*b ob*	*od*	
7	*ib*	*eb*	. Had he taken *V*, *b* would have queened in
8	*V fo*	*it*	two moves.
9	*ot*	*ad*	. *b* queens in two moves.

X le, d di. (2) *H do.*

Here the Knight, having choice of six squares to alternate with *do*, is able to baffle the Bishop, and prevent the pawn from advancing. On files *t*, *f*, *l*, *s*, the Knight's advantage is greater.

1	*X si*	*H te*
2	*of*	*do*
3	*lo*	*ib*

V fe, t et. (3) *H at.*

1	*V li*	*H el*
2	*se*	*at*
3	*ot*, commanding every square that *H* can move to.	

A Bishop, on the other colour, would win by taking command of a diagonal terminated by the queening square—as *X po* in the above case: supposing, as usual, the Knight must of necessity be played; otherwise, by awaiting to take the pawn when queened, he may draw.

A BISHOP AGAINST A BISHOP AND PAWN.

When the Bishops run on the same colour, the pawn will cost the opponent his Bishop, to prevent its queening, *viz.*

V ol, t to. (1) *X ot.*

1	*V ti*	*X if*	
2	*fo*	*do*	When the Bishops are *not* on the same
3	*t ol*	*ob*	colour, it is obvious that the pawn may
4	*V ol*	*af*	be taken gratis.
5	*t it*	*id*	
6	*et*	*X ed d*—and *V ed X.*	

A ROOK AGAINST A BISHOP AND PAWN

will generally stop or win the pawn; but sometimes can only take it at a sacrifice of the Rook, *viz.*

V fo, k ik. (1) *C ab.*

As *C* can neither play to *ak* nor *eb*, suppose it move, whether first or second, to *af*, the pawn advances and queens, though to be taken, unless *C* prefer the Bishop. But suppose,

1	*C bo*	*V is* .	*k ek* better.
2	*eb*	*ep*	
3	*ed*	*k ek*	
4	*ad* and must devote itself for *k.*		

X od, s es. (2) *R ak.*

In similar positions, playing *R* to the Bishop's side of the pawn must be carefully avoided; for if 1 *R ad*, *X al* would cover *s* queening. 1 *R as* is the only move to prevent it.

V fo, k ik. (3) *R ed.*

1 *R ek* *V ep* prevents *R* moving without capture.

THE QUEEN AGAINST A BISHOP AND PAWN

can generally stop or win the pawn; yet, when far advanced, it may queen: *viz.*

V of, k ik. (1) *Q at.*

If the pawn have the move it becomes a queen at the second.

X od, s es. (2) *Q ak.*

Q here may make the move, which the Rook might not. *Vide* (2) above.

Viz. 1 *Q ad* *X al*
2 *so* frustrates the queening.

THE KING ALONE AGAINST A BISHOP AND PAWN

can sometimes, but not always, prevent the pawn from queening.

M si. (1) *X do, t ot.*

Neither can the pawn queen, nor the King win it.

1	*t to*	*M le*
2	*ti*	*fa*
3	*X bi*	*te*
4	*de*	*fa*, etc. Both may repeat *ad nausium*.

M pa. (2) *X do, t ot.*

1	*t to*	*M sa*
2	*ti*	*le*
3	*te* and queens, because *X* prevents *M* from attacking *t*.	

M sa. (3) *V it, b ob.*

M may, by proper play, prevent *b* from queening.

1	*M la*	*b bo*
2	*fa*	*bi*
3	*te*	*V of* . If 3 *M ta*, *V lo* compels *M* to fall back.
4	*da*	*b be* ☞

5 *ba*, then *de*, and the pawn being on the margin cannot win, even if its King could come to assist; because the Bishop does not command the corner square, and the opponent King keeps playing on it, and would get stalemate by any attempt to quiet him. The same would be the result of this position of a pawn on a Knight's file.

M ba. (4) *V be, d di.*

In this position the King draws the game.

A KNIGHT AGAINST ROOK AND PAWN

cannot prevent the queening of the pawn, because the Rook can hinder his bearing on the square in front of the pawn: *viz.*

R po, t ot. (1) *N it.*

1	*R ip*		*N do*	
2	*ik*		*of*	
3	*t it*		*et*	
4	*R ek*		*il*	
5	*el*, etc.			

A BISHOP AGAINST A ROOK AND PAWN

can prevent the queening; because he cannot be driven from the command of any diagonal the pawn has to pass, but he must be sacrificed for it.

M lo, R fa, f fo. (1) *M il, X et.*

Philidor here contrasts the correct play in the first instance, with the consequences of one erroneous move in the second, which issues in a drawn game.

1	*R ba*	*X ad*	. If	1	*f of* ☞†	*M ef*	
2	*ib* ☞	*if*		2	*M fo*	*X pi*	
3	*id* *	*M ef*		3	*R ba*	*so*	
4	*M of*	*X pi*		4	*eb* ☞	*M if*	. If . . *X et*
5	*R ed* ☞	*et*		5	*M lo*	*X pi* ‡	*M ot* would
6	*eb*	*M at*		6	*R ep*	*la*	win.
7	*M it* and wins, either by forcing the Bishop, or pushing to queen.			7	*ip* ☞	*M ef*	
				8	*f if* ‖	*it* §	
				9	*M ol*	*X do*	
				10	*f ef*	*M ef f*	
				11	*M of*	*et* making for the corner of opposite colour to his Bishop's field. See forward, Rook against Bishop, for directions.	

* Compels *M* to recede, thereby enabling the pawn's protector to advance.

† This advance of the pawn makes a drawn game, because its King cannot recover the lead.

‡ *X* would be lost if played to *ke*.

‖ If *M ol*, a check would compel retraction.

§ Any other move would *lose* the game.

A ROOK AGAINST A ROOK AND PAWN

must sometimes be sacrificed to prevent a queening; but may draw with the King's assistance.

R ta, t to. (1) *R ot.*

1	*R te*	*R at*	4	*t it*	*al*
2	*t ot*	*it*	5	*et*	*at*
3	*R ta*	*il*	6	*R te*	*R* must remove, then take *t* queened.

R ko, f fo. (2) *C of.*

The pawn cannot advance (when *C* moves out of its way) without capture, if *C* keep on rank *o*, in readiness to seize it.

M os, R ek, l lo. (3) *M al, C ib.*

By this example, Philidor shews, first, how the game may be drawn; and, secondly, how the pawn may win, if its King be allowed by the adverse Rook to advance.

1	*l ol*	*C id*	If	.	.	.	*C ba*	12	*M es*	*C si* ☞
2	*R eb*	*it**	2	*M is*		*sa* ☞	13		*al*	*li*
3	*l il*	*ta*	3		*il*	*M as*	14	*l el*		*fi*
4	*M is*	*sa* ☞	4	*R ak* ☞		*ep*	15	*R te*	*M ep*	
	* The second player, by keeping command of rank *i* until the pawn advances, attains power to give perpetual check, or to force the game.		5		*al*	*C la*	16		*et*	*C fe*
			6	*M ef*		*M es*	17		*ef*	*de*
			7	*l il* ☞		*ep*	18		*fa*	*ad* ☞
			8	*M el*		*C le*	19	*M ef*		*ed* ☞
			9	*R af*		*la*	20		*il*	*id* ☞
			10		*fe*	*li*	21	*R if*		*ad*
			11		*pe* ☞	*M ek*	22		*af* wins.	

THE QUEEN AGAINST A ROOK AND PAWN

has a hard struggle, but generally wins; yet they may draw when supported by their King, if they gain such positions as the following, with any unmoved pawn but a Rook's.

M of, Q di. (1) *M af, R il, f ef.*

1	*Q ad* ☞	*M el*	Philidor gives these moves, shewing that the situation makes a drawn game, because the pawn cannot be attacked in rear while *M* keeps upon *el* or *al*, and *R* fences off the adverse *M* by alternating on *it* and *il*.
2	*ap*	*R it*	
3	*M ol*	*il* ☞	
4	*af*	○	

M la, R le, l il. (2) *M el, Q to.*

The first keeps his ground by defending *R*, and playing it only on *li* and *le*.

M pa, R se, p pe. (3) *M po, Q lo.*

The Rook party draw.

M so, Q fi. (4) *M el, R ol, f if.*

This position differs from the first in the pawn being advanced; owing to which, the adverse King may be brought to bear on it; because there is space for the manœuvres of the King in its rear; shewn by Philidor, thus,

1	*Q ek* ☞	*M il*			
2	*et*	*R ot*			
3	*af*	*ol*			
4	*al* ☞	*M of*			
5	*at*	• *R lo* ☞	If 5		*R ok*
6	*M os*	*ol* ☞	6 *Q ab* ☞		*M to*
7	*is*	• *lo*	7 *bo* ☞		*ti*
8	*Q os* ☞	*ol*	8 *bi* ☞ wins *f*.		
9	*fi* ☞	*M ot*			
10	*fe*	*it*			
11	*fo*	*ef*	If 11		*M et*
12	*to*	*R ot*	12 *Q bo*		*R ot*
13	*es* ☞	*M it*	13 *eb* ☞		*M it*
14	*M el*	*R ol* ☞	14 *M el* and must win.		
15	*af*	*ot*			
16	*Q ef* ☞	*M of*			
17	*M el*	*R it*	• If at 5 or 7 . . .		*M fo*
18	*Q os* ☞	*M to*	then *Q it*.		
19	*M ef*	*R ot*			
20	*Q lo* ☞	*M di*			
21	*M if f*	*R te*	See a continuation from this situation under Queen against Rook. No. 1.		

The defence entirely depends on not letting the adverse *M* pass; and on maintaining the obstruction by *R* alternating on *ot* and *ol*. This the manœuvres of *Q* stop.

THE KING ALONE AGAINST ROOK AND PAWN,

aided by their monarch, has only to surrender; and without that aid, if the Rook play in rear of the pawn on the same file, (as against a Rook, *Vide* page 82,) the pawn will advance to queen in spite of any opposition from a King who is *obliged to move* in turn; as may be his case even when other pieces are on the board specially occupied.

A ROOK OR MINOR PIECE AGAINST QUEEN AND PAWN must commonly fall a sacrifice for the pawn.

A QUEEN, AGAINST QUEEN AND PAWN,

can generally draw, by perpetually checking, and pinning the pawn; as shewn by Philidor, thus,

M ep, Q fi, s is. (1) *M do, Q ot.*

1	*s es*	*Q op* ☞	5	*Q ik*	*Q lo* ☞
2	*Q ip*	*ol* ☞	6	*M ap*	*po* ☞
3	*M ap*	*of*	7	*Q ep*	*il*
4	*ek*	*ka* ☞			

must be drawn; as when the checking intermits, a position may be taken that prevents queening. The pawn-party should seek to exchange Queens, and the other to avoid it by keeping his King aloof.

PIECES AGAINST PIECES.

THE board is frequently cleared of all the pawns before a game is finished; and the Kings remain with Pieces only. Some of these endings are exceedingly difficult to win; others only easy when the right method of manœuvring is known; and all require tact for winning neatly. Many persons, after playing tolerably well, and reducing the adversary to a decided disparity of force, fumble in the consummation, and often are utterly at a loss how to avail themselves of their superiority, and so risk having the game drawn, through their want of precision: for, as soon as their inability becomes apparent, the opponent on giving notice, may count fifty moves, at the termination of which, if not beaten, he is, by chess law, entitled to draw. This should ensure great attention to the present section.

The odds of Pieces on one side, against the King alone on the other, have been already examined, and five categories in which mate may be given have been exemplified: *viz.* with a QUEEN, at page 18; with a ROOK, at page 12; with TWO ROOKS, page 15; with BOTH BISHOPS, page 17; and with a BISHOP and a KNIGHT, page 23; with all of which the learner should be quite familiar, as when the more complicated odds

are ultimately reduced to those, their exemplification stops. Proceeding to cases of Pieces on both sides, (the Kings as before being necessarily included, though not specified,) we commence with

QUEEN AGAINST KNIGHT.

The Queen wins the Knight by a divergent action, in checking at a moment when he cannot safely cover the King, nor the latter extend protection to him: proximity is their only security.

M li, Q bo. (1) *M of, H ol.*

1	*Q fo* ☞	*M il*		
2	*M lo*	*H ip*	.	If . . *H it*
3	*Q id* ☞	*M es*		*Q of* ☞ wins *H*.
4	*M os*	*H el* ☞		
5	*op*	*of*		With *M* and *Q* against *H*, be al-
6	*Q if*	*el*		ways cautious that *H* have no op-
7	*is* ☞	*M al*		portunity of *forking* them. *Vide*
8	*il*	*af*		page 23.
9	*M is*	*H at*		
10	*Q it*	*el*	.	If . . *H eb*
11	*if* ☞ wins *H*.			*Q id* ☞ wins *H*.

M li, Q la. (2) *M op, H it.*

1	*Q pi* ☞	*M ik*	. .	If . . *M ok*, *os*, or *is*,
2	*if* ☞ wins *H*.			*Q si* ☞ wins *H*.

M li, Q fa. (3) *M op, N eb.*

Q ef confines *N*, and takes him next move.

QUEEN, AGAINST TWO KNIGHTS,

finds it rather difficult to win; and when they support each other, she must compel one to move by restricting their King, or by an impendent mate: *e. g.*

M pi, Q ab. (1) *M fi, H ol, N to.*

1	*Q of* ☞	*M ti*		*Q* attacks both Knights at once, but can
2	*M so*	*H fi* ☞		check to no purpose until her King arrive
3	*si*	*ol* ☞		to assist.

4	*M lo*	*M di*
5	*fo*	[1] *do* . . . If . . . . . *M bo*
6	*Q ed* ☞	*bo* 6 *M ti* compels a Knight to move,
7	*M ot*	*bi* for if . . *M bi*
8	*Q do* ☞	*be* 7 *Q db* ☞ +
9	*M of*	*ba*

10 *Q di* compels the moving of one Knight; and reduces game to a Queen against one Knight: already exemplified.

[1] or . . . . . *M de* . . . . . *M te*

6	*Q ed* ☞	• *ta*	6	*Q od*	*fe*
7	*pe*	*fa*	7	*di*	† *le*
8	*se*	*ta*	8	*pi*	*fe*
9	*M ti*	*da*	9	*se* ☞	*ta*
10	*Q te* ☞	*ba*	10	*M ti*	*da*
11	*M fo*	*H it* ☞	11	*Q te* ☞	*ba*
12	*to N*		12	*M fo*	*N bi*
			13	*Q ti* ☞ wins one Knight.	

• If . . . *M ba*,
7 *Q di*. Or if *M be* or *bi*,
7 *M ti*. Or if *M te*
7 *Q od* as in variation 3.

† If . . *H it* ☞
8 *M lo* avoiding the intended *fork*

M ka, Q if. (2) *M op, H si, N ko.*

The Knights here prevent the adverse King from aiding his Queen to force one of them to move, therefore the game will be drawn if their Monarch avoid being penned up by the Queen, and so forced to move a Knight. To escape this, he must keep the centre of the board as near as possible to his Knights, which greatly preclude the Queen's action: for were he now to play to the margin, he would lose the game, *viz.*

1	*M ok*	*Q pi*	Or	1	*M ik*	*Q pi*
2	*ik*	*ap*		2	*ek*	*po*
3	*ok*	*ep* severs	If	3	*ak*	*ef*
		the Knights.		4	*ap*	*el*, etc.

The stalemating position of the Queen, against which the learner is cautioned in the note, page 20, is here particularly aimed at, and may be turned to good account, when the adversary *can*, but *will not* move another Piece than his King.

M id, H ot, N ef. (3) *M ab, Q fo.*

This position has been pointed out to Mr. Walker, and published by him for the first time, as comprising, with the last case, and their merely local varieties on the four angles of the board, "every possible combination in which the Knights can draw." It is strange that this second instance has escaped the researches of so many previous investigators, and can only be accounted for from the circumstance of its allowing liberty of motion to the con-

fined King, leaving him *two* squares for exercise, instead of fixing him immoveably. Although he acquire no positive power from this, he is "at liberty to lose or gain a move at any time—a circumstance of no mean importance. On the other hand, the Knights have here more power than in the former position, since they command a greater number of squares; neither being on the ultimate line:" to which their King may also in this position be moved, without the danger he would incur in the other, *viz.*

1	*M ib*	*Q do*	. .	or	. .	*Q de*	
2	*N id* ☞	*M ad*		2	*M ob*	*M eb*	
3	*H ef* ☞	*ef*		3	*bo*	*Q da*	
4	*N of* ☞ wins *Q* and draws.			4	*ob* draws by keeping on *bo* and *ob*.		

M must move with great caution, for if

4	*M bi*	*Q od*	
5	*be*	*do*	
6	*ba*	*fe*	
7	*da*	*M ab*	
8	*ba*	*Q te*	✓

M as, H od, N if. (4) *M ab, Q it.*

Here the Knights occupy different squares from those in the last position, but in effect it is the same. Their King would be secure if he kept from the margin and near them: as he is, not having the move, he loses:—

1	*Q ef*	*M ap*
2	*el*	*ak*
3	*op*	*ek*
4	*M ad*	*ak*
5	*Q ip* parts the Knights.	

M se, H od, N if. (5) *M ab, Q fi.*

Again the Queen wins with or against the move, because her King can gain it, when otherwise she would have to yield. This shews the importance of his having that privilege. The Queen's forcing power is shewn page 21.

QUEEN, AGAINST BISHOP AND KNIGHT,

wins more easily than against two Bishops or two Knights. The mere *possibility* of the minor Pieces drawing against a Queen, is shewn by the following positions.

M pi, X ki, H es. (1) *M ka, Q bo.*

Had *Q* the move, she would speedily win; but not having it, *X pe* ☞, and *H op* oblige her to give check, which *H si* covers, and checking at same time forces the exchange of *Q* for *H*.

M so, X ki, H si. (2) *M ka, Q* anywhere.

Drawn, whichsoever move first.

QUEEN, AGAINST BISHOP,

wins without difficulty: his attacking her and her King at the same time, must however be guarded against by keeping them on different coloured squares.

M le, Q fa. (1) *M lo, X ot.*

1	*Q fi* ☞	*M ol* *				
2	*to*	*if*	. . or . .	. . . . .		*X fo*
3	*M fi*	*it*		3	*M si*	*pa* §
4	*lo*	*id* †		4	*Q lo* ☞	*M is* ‖
5	*of*	*X pa*		5	*ko* ☞	*es*
6	*Q it* ☞	*M eb* ‡		6	*po*	*X id*
7	*et* ☞	*ib*		7	*ef* ☞ wins *X* next move, on *if* or *il*.	
8	*M it*	*X se*				
9	*Q ed*	*M ob*				
10	*od* ☞	+				

* If . . *M so* *Q to* ☞ wins *X*.

† If . . *M if* *Q of* ☞ wins *X*.

‡ If . . *M ob* *M to*

§ If elsewhere, *Q* wins it by a divergent check.

‖ If . . *M if* *Q ip* wins *X*.

M lo, Q os. (2) *M ak, V al.*

The second party having the move, may draw the game by *V ip*.

QUEEN, AGAINST BOTH BISHOPS,

generally wins, but with more difficulty than against both Knights. Like them also they can draw the game, when, supported by their King not far from the margin, they are able to take a position in which their command of adjoining diagonals forms a line impassable to the adverse Monarch: for instance,

M pa, V pi, X si. (1) *M op, Q ob.*

1	*M pe*	*Q fe* ☞		8	*V ke*	*Q fe* ☞
12	*pa*	*li* ☞		9	*M pi*	*la* ☞
3	*pe*	*M os*		10	*pe*	*M ko*
4	*V ke*	*Q fe* ☞		11	*V so*	*Q do*
5	*M pi*	*la* ☞		12	*pi* ☞	*M op*
6	*pe*	*M op*			As before: drawn.	
7	*V pi*	*Q li*				

If 2 *V se* *M so* compels *X* to move and be taken, *viz.*

3	*X it*	*Q te*	or	*X ed*	*Q de*	or	*X ab*	*Q be*					
4	*ef*	*lo* ☞		*it*	*ep* ☞		*ed*	*di*					
5	*M pa*	*M si*		*M ka*	*ek* ☞		*ib*	*of* ☞					
6	*X od*	*Q da* ☞		*pa*	*da* ☞		*M sa*	*Q ka* ☞					
7	*sa*	*ip* wins.		*pe*	*ip* ☞		*le*	*lo* ☞					
					wins *X*.		*sa*	*M si*					
							V la	*Q te*					
							X ed ☞	*M li*					
							ib	*Q os* ☞					
							M pe	*ip* ☞					
								wins *X*.					

The Queen will win the Bishops, move as they may after parting.

M fi, Q ip. (2) *M ef, X ot, V of.*

While the Bishops remain similarly posted, and their King near them, he is secure from his adversary, and the game must be drawn.

QUEEN, AGAINST ROOK,

generally wins by force; or by gaining the Rook through a divergent check after she has driven the adverse King beyond supporting it, or being covered with it to any purpose; as neatly done in this example by Philidor:—

M if, Q lo. (1) *M di, R te.*

1	*M of*	*M de*		
2	*fo*	*ba*	.	lurking for stalemate.
3	*fi*	*R de*		
4	*Q bo* ☞	*M da*		
5	*M ti*	*R ke*	.	The retreat of *R* to avoid capture, induces a
6	*Q od* ☞	*M ba*		process for that object which is inevitable.
7	*ib* ☞	*da*	.	Had *R* covered check, *Q* would have given
8	*id* ☞	• *be*		mate.
9	*eb* ☞	*da*		
10	*ad* or *pa* ☞	and winning *R* by a divergent action.		

• Examine why these particular squares are selected.

M si, Q la. (2) *M he, R pe.*

The Rook party may always be forced to a nearly similar position.

Here, they having to begin, *R* must be lost in four moves at most; or the game in fewer. Try every way. The Queen beginning, may throw the onus of moving from this position on her opponent, thus:—

1 *Q ol* ☞ *M ka* or *pa* . . . . If 1 . . *M ki*
2 *ba* ☞ *ke* 2 *Q ak* ☞ +
3 *la*, recovering the former position without the move.

M li, Q po. (3) *M sa, R ke.*

1 *Q fa* ☞ *M pe*
2 *le* *pa*
3 *la* *pe*

4 *Q se* ☞ *M ki*
5 *si* ☞ *ko*
6 *M so*, and soon mates.

M so, Q le. (4) *M ki, R pi.*

Q, having the move or not, wins; as shewn at large by Lolli.

1 *Q la* *R po* ☞ . or . . *R pe*
2 *M si* and must win at next move. *Q* mates in three moves.

It has been recommended to write out all the variations arising from this position. Similar exercises are frequently advisable; and on this system are very practicable.

1 *R pa* *Q ok* ☞
2 *M pe* *po*
3 *ke* *ko*
4 *pe* *pi*
5 *sa* *si*
6 *la* *M li*, and *Q* mates in three moves.

M so, Q ol. (5) *M ke, R de.*

R must move either to *be* or *se* ☞: but will be lost, or its *M* mated, in ten moves at most.

M sa, R se. (6) *M ap, Q li.*

Situations arise in which the Rook may draw, through being opportunely abandoned for stalemate. This is an instance from Ponziani. *Q* having the move would win; but the Rook having it checks until the adverse *M* reaches him: for if *M* go upon file *l*, *Q* would be won. On *M* attaining *si* or *ki*, *R* still checks successfully—on *pi* in the former, *ke* in the latter case. Beautiful!

M ka, R he. (7) *M si, Q so.*

This, and the two next, are positions to be particularly guarded against by the Queen's party—for the other, having the move, may draw—here by *R se*—getting stalemate if taken; otherwise winning *Q*.

M ka, R pe. (8) *M si, Q li.*

The Rook moving to the right square draws on the same principle.

M la, R on file *s.* (9) *M li, Q fi.*

Again, the Rook, having the move, may draw.

QUEEN, AGAINST ROOK AND KNIGHT,

generally wins: it is, however, possible for the latter to draw in such rare case as the following:—

M le, Q do. (1) *M ef, R ki, H id.*

1 *R li* ☞ *M li R* . or . 1 . . . . *M fe*
2 *H of* ☞ and wins *Q* 2 *H of* *Q od* ☞
3 *M* supports *H*, etc.

QUEEN, AGAINST ROOK AND BISHOP,

can rarely fail to win: here is a possible drawn position:—

M fo, Q bi. (1) *M af, R os, V fa.*

1 *V bo* *Q if* ☞ If 1 . . . . *Q bo V*
2 *ef* etc. 2 *R so* ☞ wins *Q* and game.

QUEEN, AGAINST BOTH ROOKS,

generally draws.

QUEEN, AGAINST THREE MINOR PIECES,

can generally draw.

QUEEN, AGAINST BOTH ROOKS AND A MINOR PIECE,

is at some disadvantage. It is a maxim, that with Pieces *only*, when the *advantage* on one side does not exceed the *power of a minor Piece*, the game is, in its nature, drawn.

ROOK AGAINST KNIGHT.

The Knight draws, yet has no easy part, and if for removed from his King, must fall. Neither of them should be played to a corner.

M la, H ta. (1) *M li, C be.*

1	*C ba*	*M fa*		10	*M ti*	*H le* ☞		19	*M li*	*M sa*	
2	*da*	*te*		11	*de*	*M la*		20	*C os* ☞	*la*	
3	*od*	*fa*		12	*te*	*sa*		21	*se*	*H ki*	
4	*de*	*la*		13	*fe*	*H pa*		22	*pe*	*M sa*	
5	*fe*	*H di*		14	*fa*	*si*		23	*ke*	*H pa*	
[1]6	*de*	*ta*		15	*C ka* ☞	*pa*		24	*se* ☞	*M la*	
7	*se*	*M fa*		16	*ok*	*M pe*		25	*de*	*sa*	
8	*ke*	*H di*		17	*M la*	*H si* ☞			etc.		
9	*M fi*	*ta* ☞		18	*le*	*pa* ☞					

[1] or 6 *C te* *M fa* .
7 *M fi* *H ta* ☞ . If . 7 . . *H ba*
8 *ti* *le* ☞ etc. 8 *C ti* wins *H*.

M fa, H le. (2) *M li, C bo.*

If *C ba* ☞, *H ta* covers with security. But could the second party play *M ti* after checking, *H* must not cover, but his *M* should move.

M fa, N op. (3) *M fi, R ke.*

To evade this mating position, *M* must move towards his Knight, to *la*: for if *M ta* instead, *R ok* will, with aid from its King, presently win *N*.

M sa, H se. (4) *M ki, C be.*

If the King which has to move out of check advance to *pi*, *H* must leap to *fa* or *fi*, for if *H ka* ☞, *M si* wins.

M si, R be. (5) *M ka, H sa.*

Whichsoever move, *R* wins, forcing *H* in three moves, by

1	*R ba*	*M pa*	The other moving first,	1	*H ke* ☞	*M se*
2	*da*	*M* forced to move.		2	*po* ☞	*pi*
3	*sa H*					wins.

M la, H ki. (6) *M si, R ke.*

The Knight *en prise* must check at home, to draw, or be cut off.

M ti, R lo. (7) *M da, N ba.*

Rook wins, if first to move by *R le*: and if not, thus:—

1	*N te*	*R le*	Or if	1	*M be*	*R do*
2	*bi*	*M di* wins.		2	*bi*	*de* wins.

ROOK AGAINST BISHOP.

The player who has the Bishop may draw without much difficulty, by observing, 1st, to play his King on a corner square of opposite colour to the Bishop's diagonal, so that the latter may cover the Rook's check by moving to a square next the King; 2nd, in default of gaining that corner, to play the King on the same colour as the Bishop, keeping the latter at a distance, and so as to prevent the adverse King from facing the other when at the margin, or to be able to check him when so threatening mate; 3rd, not to cover check with the Bishop except as above; 4th, seldom to move the King, *e. g.*

M sa, X it. (1) *M li, R ib.*

1	*X ed*	*R id*								
2	*of*	*de*								
3	*it*	*se* ☞								
4	*M pa*	*M le*	. . . . .			If 4	*M la*	*R te* wins.		
5	*X of*	*la*				5	*X bo*	*ta* ☞		
6	*it*	*R is*				6	*fa*	*da*		
7	*ed*	*ip* ☞				7	*M sa*	*fa X* ☞		
8	*M ke*	*M se* .	If 8	*M ka*	*M se* wins.					
9	*ki*	*R pi* ☞								
10	*ko* etc. Drawn.		. . . . .			If 10	*M ke*	*R ep*		
						11	*X at*	*ek* ☞		
						12	*ki*	*ik*		
						13	*M ka*	*ki X* ☞		
							+			

M pa, V ed. (2) *M so, C ad.*

If now *V pe* or *ka*, *M pi* would win: but *V it* instead, draws; because then *M pi* may be safely answered by *M sa*.

M ka, V he. (3) *M si, C ib.*

Philidor asserted (erroneously, as the two preceding examples prove,) this to be the *only* position for the King and Bishop to insure a drawn game.

1	*C ba* ☞	*V pa*	7	*C fa* ☞	*V pa*	
2	*da*	*M ke*	8	*fe*	*li*	
3	*od*	*ka*	9	*ke* ☞	*M pa*	
4	*M pi*	*V ke* ☞	10	*le*	*V ot*	
5	*ki*	*pa*	11	*te*	*if*, etc.	
6	*C of*	*ke*		Drawn.		

ROOK AGAINST TWO ROOKS.

Two to one must win, by compelling an exchange for one; the survivor then wins, as shewn in pages 13 and 14.

M pa, R se, C at. (1) *M ol, C eb.*

1	*C af*	*C ba* ☞
2	*M ke*	*eb*
3	*R le* ☞	*M is*
4	*C as* ☞	*ep*
5	*si*	*C ib*

6	*R pe* ☞	*M ek*
7	*C ki* ☞	*C ik*
8	*ik C*	*M ik C*

9 *M pa* and on gaining the opposition upon file *s*, mates.

M fa, C be, R to. (2) *M fi, R ok.*

The single Rook might now give mate; but the other party having the move, and his *R* being *en prise*, (otherwise *C bi* would mate,) he forces the game, thus:—

1	*R ko*	*R ko R*
2	*C bi* ☞	*M lo*
3	*bo* ☞ wins *R*, etc.	

A ROOK AGAINST TWO BISHOPS AND KNIGHT.

The latter force the game. compelling the Rook to take a position resembling this.

M ka, R ib. (1) *M ki, X fe, V sa, H po.*

1	*R bi* ☞	*X li*	.	.	.	.	.	.	.	If 1		*H li*	
2	*R be*	*M pi*	If 2	.	.	.	[1]	*H se* ☞		2	*R li*	*H X li*	*R* will
3	*ke*	*X so*		3	*R se*	*H*		*X se*	*R*			give stalemate.	
4	*be*	*V ki*				gives a stale.							
5	*bi* ☞	*X li*											
6	*be*	*H se* ☞		[1] Or if 2	.	.	.	*X se*					
7	*M pa*	*lo*					3	*R se X*	*H se R* ☞				
8	*ka*	*fe* wins.					4	*M pa* wins a piece and draws.					

A ROOK AGAINST TWO KNIGHTS AND BISHOP.

These are not generally so successful as the previous combination, since if the Rook be exchanged for the Bishop, the Knights cannot mate.

A ROOK AGAINST ROOK AND BISHOP.

According to the maxim before given, (page 92,) that when there are no pawns, the preponderance of a minor piece is insufficient for winning, games with the present odds should usually be drawn; and this is the doctrine of Salvio, Sarratt, Lewis, Cochrane, and Walker: while Carrera, Philidor, Ponziani, (who says this case forms the only exception to the general rule,) and De la Bourdonnais maintain that the stronger party in this supremely difficult contest may win in all cases. In some it is admitted that he may; but the universality of that issue has not been demonstrated: nor is it likely to be, seeing the vast choice of moves by which the weaker party may evade the efforts of the stronger, to force him into so unfavourable a situation as the following. *When* in it, nothing can be finer than Philidor's analysis of the correct play, *viz.*

M il, R ta, V ol. (1) *M al, C ef.*

1	*R at* ☞ *C af*	The first party's aim is to force *C* to play
2	*et* *fe*	to *fa* or *fi*.
3	*ed* *fa*	. or *fi* are now the only saving moves.
4	*ep* *sa*	. . . . . *M as*
5	*V pi* [1] *M as*	5 *R ek* *C pa*
6	*R po* . *al*	6 *et* *M ap*
7	*to* [2] *C fa*	7 *at* ☞ *ek*
8	*V ko* *M as*	8 *ak* ☞ *ip*
9	*is* *C la* ☞	9 *ap* ☞ winning *C.*
10	*ol* *M ap*	
11	*R ko* will win.	

[1] If	. . *C si*	[2] If . . . *M as*
6	*V if* *li* ☞	8 *V ol* *ap*
7	*ol* *si*	9 *R ko* and wins.
8	*R el* ☞ *M as*	
9	*et* *ap*	
10	*ep* ☞ *as*	
11	*po* *al*	
12	*V so* wins.	

Not to omit an example of so great a master, which cannot but profit a student, the following, by which Philidor forces, (as he incautiously termed it,) the weaker party to take up the preceding position, is now given: and the rather, from its leading to *another* way of forcing mate: *viz.*

M lo, R be, V li. (2) *M il, C ef.*

1	*R de*	*C af*
2	*V so*	*al*
3	*R id* ☞	*M es*
4	*M os*	*C le*
5	*R da*	*se*
6	*ed* ☞	*M as*
7	*M lo*	*al*
8	*V ol*	*C es*
9	*R ad* ☞	*M el*
10	*M of*	*C sa*
11	*R ed* ☞	*M al*
12	*M il*: being the position in which mate is to be forced, as already shewn in No. 1.	

The whole difficulty lies in placing *V* on *ol*, which *C* is employed to hinder. It is always indispensable for the Bishop to be on—or so that he can be played to—a square adjoining the King, that he may cover check.

If . . . *C le* ☞ . 8 *M of* will enable *V* to move.

If . . . *M ap*

8	*V ol*	*C es*
9	*R da*	*se*
10	*M of*	*M es*
11	*R ed* ☞	*ip*
12	*ep* ☞	*ik*
13	*M il*	*C le*
14	*R pa*	*se*
15	*V is*	*M ok*
16	*R op* ☞	*ik*
17	*M es*	*C te*
18	*R od*	*et* ☞
29	*V el*	*ef*
20	*R ad*	*M ok*

do wins.

The learner may study how to evade the fatal course of the second player.

M it, C ib, V ot. (3) *M at, R ed.*

In this position, given by Sarratt, the stronger party may win by force.

1	*C ab* ☞	*R ad*										
2	*eb*	*de*										
3	*ep*	*fe*										
4	*es*	*fa*	. . . . .	*R af*	. or	. .	*R fi*					
5	*eb*	*da*[1]	5 *V el*	*ap*	5	*C eb*	*M ad*					
6	*V bi*	*di*[2]	6 *C os*	*M ad*	6	*bo*	*R ti*					
7	*if*	*ti* ☞	7 *V if* ☞	*at*	7	*lo*	*ot V*,					
8	*ot*	*di*	8 *C od*, etc.					etc.				
9	*C et* ☞	*M ad*										
10	*el*	*ab*										
11	*lo*	*R de*, *da*, or *ed*										
12	*bo* ☞	*M ad*										
13	*V if* ☞	*at*										
14	*C ab* ☞	*R ad*										
15	*ad R* ☞	+										

[1] 5 . . . *M ad*
6 *C bo* *R ta*
7 *lo* *ot V*

[2] 6 *M ad*
7 *C es* *ab*
8 *os* *R ed*
9 *so* *ep*, or *di*, and will be mated in four moves.

M ib, C if, V ob. (4) *M ab, R ed.*

This is a position in which the stronger party may win by posting *M* on *it*, which is to be accomplished thus:—

1	*V id*	*R eb* ☞ . .	If		*R ad*
2	*M od*	*ek* [1]	2	*V et*	*at*
3	*it*	*ak*	3	*M id*	*ap*
4	*V et*	*ap*	4	*C of*	
5	*C of*	*ip* ☞	5	*V if* and wins presently.	
6	*V if*	*ep*			
7	*C ol*	*ek*			
8	*al* ☞ and mates in two or three moves.				

[1] If . . .	*R ba* . . or	. . . . .		*R ed*
3	*M it*	*ta* ☞	3	*M it*	*ad*
4	*V ot*	*da*	4	*C of*	* *ed*
5	*C fo* and mates in four moves at most.		5	*fo* wins.	
			* If . . *R at* ☞ *V et*, winning next move.		

M ip, C il, V op. (5) *M ap, R es.*

Lolli gives this position, (without moves, on account of their multitude,) saying the stronger party cannot win as the other can always prevent his playing *M* to *il* and *V* to *ol*, without which he cannot force the game. The attacker should avoid—as much as the defender should seek—a position which may occur at any angle to baffle the stronger party. The three following are also drawing positions.

M of, R ib, V fo. (6) *M ef, C es.*

M os, C ib, V so. (7) *M es, R ef.*

M of, R ek, V fo. (8) *M af, C fa.*

ENDINGS WITH ONE BISHOP.

BISHOP AND PAWN AGAINST A PAWN.

AGAINST a pawn on a marginal file, and a Bishop that does *not* command the corner square towards which the former is pushing, a solitary King can draw, as shewn at No. 3, page 81, by possessing himself of that corner: so also may a King with only a Knight's pawn, unmoved; thus,

M ba, d de. (1) *M fi, X of, b bo.*

Whichsoever move first the game is to be drawn; for the King will move on *ba* and *da* until the adverse King advance to *te*, forcing *d* to move: from the capture of which stalemate results.

M op, X sa, k ok. (2) *M el, p ep.*

Now the Bishop's party wins, whichsoever move; let the other:—

1 *M es* *X to* ☞ preventing the adverse *M* from attaining
2 *al* *M ip* the corner.
3 *as* *X di* wins, by forcing *M* from his pawn.

M lo, X os, k ki. (3) *M ko, p op.*

1 *M ok* *M ol* The second party loses by the cramped
2 *ik* *is* position of his King, forcing the surrender
3 *ok* *ep* of the pawn.
4 *ko* *ik* wins.

BISHOP AND PAWN AGAINST TWO PAWNS.

M os, X il, k ok. (4) *M ek, k ik, p ep.*

1 *M ak* *X es*
2 *ek* *M il* The confined King cannot draw with
3 *ak* *el* *two* pawns, thus: were the opponent pawn
4 *ek* *as* less advanced, he might, both in this and
5 *ak* *X ap* some similar positions.
6 *p op* *k ip p*
7 *k ok* *ep* ☞
+

M ab, X lo, k ok. (5) *M el, p ep, k ik.*

With the move *X* would win by placing himself on *ip*, enabling his *M* to move wherever requisite: but the opponent having the move, would draw through *M* being out of the way: thus,

1 *p ip* *k ip p*
2 *k ok* *M ed*
3 *M is* *it*
4 *k ko*, and will draw off the Bishop from supporting his pawn.

M od, V ol, b bo. (6) *M ab, b ob, d id.*

Ponziani gives this position in which the second party would draw, by playing *M ed* and *eb* alternately: but the first party having the move, by playing *M ib* forces *d* to advance and takes it with *b*, which gives mate two moves after.

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BISHOP AND PAWN AGAINST TWO PAWNS.

M se, p pe, k ke. (7) *M po, X of, k ko.*

Drawn; if *M so*, by *p pi* ☞

M se, l li, s si. (8) *M is, X if, s os.*

The latter party win, unless the former can force an exchange of the pawn for one of his. Suppose, with that view, he play,

1	*s so*	*M il*
2	*M si*	*of* frustrates the scheme, and
3		*lo* will secure the victory. Therefore,

1	*M le*	*M il*	If	1	*M pe*	*M op*, and afterward to *ko*.
2	*fi*	*X et*	if	2 . . .		*M of*, game would be drawn.
3	*le*	*M if*				
4	*fi*	*ot*				
5	*ti*	*X ob* ☞				
6	*fi*	*do*				
7	*le*	*M to*				
8	*se*	*fi* wins.				

BISHOP AND PAWN AGAINST THREE PAWNS.

M to, d od, t te, f fi. (9) *M af, X if, s es.*

1	*s os*	*M fo*	These examples are given, but no rule
2	*so*	*lo*	can be laid down where so much must de-
3	*M ef*	*t to*	pend on position.
4	*et*	*f fo*	
5	*ef*	*t et*	To draw, the Bishop must be exchanged
6	*X ad*	*f of*	for the pawns — but the latter should avoid
7	*M af*	*if*	such exchange if possible, and push for a
8	*ef*	*M so s*	Queen
9	*X if f* ☞	draws.	

M ed, d od, t te, f fi. (10) *M af, X if, f fo.*

1	*M ef*	*M ib*				
2	*X do*	*id*	. If .	2 . . .		*d id*
3	*M if*	*ed*		3	*M it*	*ed*
4	*ot*	*ib*		4	*X if*	*M eb*
5	*X la*	*d id*		5	*M od*	*d ad* ☞
6	*M do*	*ed*		6	*X ad Q*	*M ad* ☞
7	*X pi*	*M id*		7	*M do* wins.	
8	*M ti*	*ot*; Drawn, by playing on *of* and *ot*; while *X* plays on the diagonal to prevent *d* from queening.				

M te, X sa, k ok. (11) *M ob, b bo, p ep, k ik.*

1	*M*	*do*	*M*	*de*
2	*b*	*bi* ☞		*be*
3	*M*	*bo*	*X*	*to*
4		*do*		*di* wins.

M da, X ip, k ok. (12) *M ti, d di, p ep, k ik.*

1	*M*	*to*	*M*	*de*
2		*do*	*X*	*es* wins.

M pa, X ip, k ok. (13) *M pi, s si, p ep, k ik.*

1	*M*	*sa*	*s*	*se*
2	*X*	*al*	*M*	*si*
3		*it* ☞		*po*
4		*al*		*si*
5		*od*		*po*
6		*le* ☞		*ep*

The game would equally be drawn if the second party move first.

Then draws by *p ip*.

M ab, X ip, k ok. (14) *M is, b ob, p ep, k ik.*

Here the second party wins by advancing *b* and compelling *X* to waylay it. If the other move first, however, the second must not play as Walker* directs in the contrary case, *p op* to free the path of *k*, for so the game should he drawn, as now shewn.

1	*M*	*ed*	*b*	*bo*	5	*M*	*of*	*k*	*ko*
2		*it*		*bi*	6		*lo*	*M*	*ip* *k*
3	*X*	*da*	*p*	*op*	7		*so*		*ok*
4	*k*	*ip* *p*	*k*	*ok*	8	*X*	*be*		

M op is the move to win.

draws.

M ib, X ip, k ok. (15) *M as, p ep, k ik, l lo.*

Even here Walker* deems the Bishop's King "quite out of play," and that the other party must win. But we shall find they can only draw against good play.

1	*l*	*li*	*X*	*fi*
2	*p*	*ip*	*k*	*ip* *p*
3	*k*	*ok*		
			M	*od*
4		*ko*		*to*
5		*ki*		*ti*
6		*ke*	*X*	*lo*
7	*M*	*ep*	*M*	*fi*.

Here he leaves the game as won; but the moves now supplied disprove the assertion.

Evidently drawn.

* New Treatise on Chess, 3rd edition, page 241.

"In some few cases the Bishop and pawn win against various supernumerary pawns," although the instance given by Walker* fails to establish this, *viz.*

M da, X ip, k ok. (16) *M ol, d de, t ot, f ti, p ep, k ik.*

Properly, this game should be drawn—but his second move puts it in the power of the *larger* party to win: *viz.*

1	*M te*	*M fo*			
2	*X fi*, (bad)	*t to*, wrong; he should force by	. .	*d da* &c.	
3	*ip* "and will win," says Walker, not seeing the previous errors.		3 *M da*	*Q M fi*	*X*
			4 *ta*	*f te*	wins

ENDINGS WITH ONE KNIGHT.

When the Knight is the only moveable Piece of his party, this peculiarity arises—the adverse King, by playing to the colour which the Knight has next to move to, may constantly avoid check—or, by the contrary course, may avoid being excluded from a particular square. Two cases will illustrate this.

M te. (1) *M ba, H il, b bi.*

The lone Monarch, having the move, draws by attacking *b*, and afterward keeping to *te* and *ta*. If the other *M* were orginally on *be*, he would irresistably win; as he would if *H* were standing on *any* square of different colour to that occupied by the enemy, because *H* might then *prevent* the alternation on those two squares, *te* and *ta*.

M fa. (2) *M ba, H el, b be.*

Lone *M* may draw as before, if he move to the *right colour; i. e.* the same as *H* is upon; because he and the Knight only being moveable, *H* will be forced to check him when upon *ta*, instead of precluding him from that square: in which case the pawn would win.

M pi, H se, b be, f fe. (3) *M pa, k ke, d ed, t et.*

Von Nieveld wins this by sacrificing the Knight on *ka*, and then

* New Treatise on Chess, 3rd edition, page 241.

placing his King on *se*, to blockade the captor; so compelling his united pawns to move: *Vide* XLIII. page 60. Observe, when taking the pawns would—as in this case—give a stale, it is right to push by for *first* Queen: here *b ab* will at once mate.

ENDINGS WITH BOTH KNIGHTS.

BOTH Knights, with their King *and one* pawn, can win.

M es, H ek, N lo, p pi. (1) *M ok.*

The pawn, as such, mates at the sixth move: *viz.*

H is, M ap, p po, H ok,—so ☞, *p op* ☞.

But a solitary King can evade the two Knights and their King only, as stated in page 23: this is now to be shewn.

M ka. (2) *M pi, H fi, N ol.*

The lone Monarch's security results from his having no friend: for had he only a pawn to move between the leaps of the two Knights, they would have "made his finish," by 1 *N si*, 2 *H se* ☞. The move being with *their* party, *M* shifts to *ki* and lone *M* to *pa*, (as he must if first mover:) being thereupon checked, he declines returning to be mated; and walks abroad. Now let him have a friend, and see how he fares.

AGAINST KING AND PAWN.

M ka, t ti. (3) *M pi, H fi, N ol.*

1	*M pa*	*N to*							
2	*ka*	*H se* ☞	or	*M sa*	*M si*				
3	*pa*	*N fe*		*pa*	*N li*				
4	*t to*	*H ki* ☞		*ke*	*H so*	or	*M ka*	*M pi*	or *t to* *M pi*
5	*M ka*	*N lo*		*ka*	*M se*	If	*M pa*	*M pi*	+ in 4
6	*t ot*	*se* ☞		*ke*	*N po*	+ in 3 moves.			moves.
	+			+ in 3 moves.					

M is, H si, N ol. (4) *M ik, h ek.*

The Knight's party mate in three moves. 1 *N po*, 2 *M os*, 3 *N is.*

M id, H si, N if. (5) *M ad, k ki.*

The Knights mate in four moves, though *k* queens, *viz.*

1 *H ol*, 2—*it* ☞ : 3 *N od*, 4—*et* ☞.

M te, N da, H bi. (6) *M ba, d de.*

Mate to be given in five moves.

M ti,—*do*,—*bo*, *N ti* ☞. *H te* ☞

M it, H pa, N da. (7) *M ab, d id.*

The Knight's party to move and force checkmate. This difficult problem was submitted by Professor Taruffi to Lolli, who gives its solution: this is a sketch of it. Never take *d;* when it advances to *od*, or *M* to *eb*, *N* must to *fe* in order to *di* at the proper moment, to prevent *d* occupying that square, and its *M* coming to *ob:* when the latter moves to *ad*, *H* must be prepared for a leap to *ol.* The first move therefore is *H si.* It affords a good exercise for Knights.

GENERAL OBSERVATION ON THE ENDINGS.

SINCE so much depends on the position of the King and the description of force remaining with and against him, particular care should be taken as the end draws near, to play him towards the station favourable for queening the most promising pawn: or, on the other hand, for preventing the Adversary from doing the like. And when few Pieces remain, great caution must be observed in exchanging, not to part with such as are indispensable for giving mate, unless there be a certainty of queening afterward. For the more Pieces remain on the board, the better the prospect of winning for him who has the slightest advantage; and the more exchanging, the better hope of drawing for him who has but a slight inferiority.

The methods of winning the game, under the various aspects in which it may draw towards a termination, when well played out, having now been exemplified; it is proper to remind the learner, that the conflict may be terminated long before the forces are re-

duced to those small remnants, and may be even abruptly ended without one capture having been made. Victories with a great portion of both armies on the field, gained by brilliant attacks, inefficiently met by the enemy, will occur under the different *openings* of the game, and placed *after* the sounder plans of attack and defence. With these the student should become acquainted as early as possible, after mastering the first forty or sixty of the foregoing pages; *i. e.* as soon as he feels familiar with the moves and power of the Pieces and pawns, and the method of advancing the latter to promotion: he may then diversify the study by occasionally practising the openings, and trying his powers against any person kind enough to exercise them. But he must not suppose himself a chess-player until expert in the tactics of the principal openings, as well as in the preceding manœuvring: to be *perfectly* so, will require much practice with good players. Although it be not desirable, on the first perusal, to give exclusive attention to the latter portions of the endings—many of which require some skill in the game before they can be comprehended—still they must be progressively referred to and examined, after the student have acquired strength enough to penetrate what at the first trial may baffle his perception.

VALUE OF THE PIECES.

THE Pieces bear value according to their respective powers compared with the pawn's—and according to the posture of affairs, which may considerably alter their relative importance.

THE COMPARATIVE VALUE OF THE PIECES

should be understood before commencing play; as no exchange should be made without reference to *that*, combined with improvement of position—gaining the attack—saving a move—and similar considerations,

which always affect the question, and qualify the abstract value of every Piece; increasing or diminishing it according to the state and period of the game. Thus, a pawn augments in importance as its prospect of promotion brightens; until, as already shewn, it must be purchased at any price below a Queen, and even at that when she can be replaced. As the King with a single pawn, at the end of a game, may win—but with one minor Piece only, never can—the comparative value of these aids may be much more than reversed: seeing that a pawn is then better than even *two* Knights. Besides this latent value, which springs up under favourable circumstances, every pawn is differently estimated according as it is more or less central—having on a marginal file only half the assailing power it possesses elsewhere—whilst upon the royal files its importance is generally greatest. Such being the variable nature of the standard or unit employed in expressing the value of the Pieces, (which also are similarly affected,*) we can only regard the following estimate as correct under average circumstances, or at

---

* The number of squares within the range of each Piece, according as it may be more or less centrally situate on the board, is as under:

	M	*Q*	*R*	*X*	*H*
When on a square in					
a corner	3	21	14	7	2
—— a marginal rank or file .	5	21	14	7	4 ‡
—— a second parallel	8	23	14	9	6 †
—— a third	8	25	14	11	8
—— the centre	8	27	14	13	8

‡ Only 3, when the Knight stands on a square adjoining the corner.

† Only 4, in the like case.

This table shews that the Rook is the only Piece whose range of power is constant; being undiminished at the side of the board; but the more this becomes cleared, the more the Rook becomes effective: also, why the efficiency of the Queen, Bishop, and Knight depend so much on their central position.

The two extreme pawns command only 1 square each—all others command 2. But though their *power* be so little, it is constant; and let it be ever remembered that their *value* is progressive.

the commencement; its adjustment, according to the ever varying aspect of the game, must he left to the discernment of the player.

The pawn's value is assumed to be	= 1
The Knight's is estimated . .	= 3
The Bishop's . . .	= 3
The Rook's	= 5
The Queen's . . .	= 10

Note. Those who wish to know the principles on which the estimate is formed, will find fifty octavo pages of curious mathematical investigation devoted to the subject by Pratt, in his "Studies of Chess;" see Introduction prefixed to his edition of Philidor.

The accurate result gives the value of the Knight = 3,05, of the Bishop 3,5, of the Rook 5,43, and of the Queen 9,94.

For all practical purposes the fractions are disregarded—most Players agreeing that a Knight is worth a Bishop—and that neither should be exchanged for three pawns without some further advantage in prospect: that either, with two pawns, is a fair exchange for a Rook: that three minor Pieces may be given for the two Rooks—or for the Queen; which may be exchanged for the Rooks when these, through the board being cleared, are free to act—but previously she is of more value by one pawn. These equivalents should be borne in mind, for as the question of exchanging the larger Pieces never involves a great many pawns, comparisons must have respect to the Pieces only, in the manner just now shewn—but their numerical value is a most available guide.

ON OPENING THE GAME.

In proportion as the Student has understood and retained the principles on which operations have been conducted in the numerous short contests already exemplified, he will be prepared to try the issue of a battle with the full array of both armies. Before he can enter upon a contest, however, with any hope of

standing against the onset of experienced generalship, he must be acquainted with the several methods of opening a campaign and taking up a secure position—for otherwise, he may commit his game, even at the second or third move, to any player who knows how to profit by his want of tact. Of this it may be well for him to convince himself by arraying all the men of both sets, as appointed in page 3, etc., and playing the following moves, beginning with those which by their fatuity lead to

FOOL'S MATE.

1	*p po*	*l ol*
2	*s si*	*Q ko* ☞

The first player having made the *two worst moves possible*, has no means of covering check, *nor can move out of it*, consequently he is mated!

SCHOLAR'S MATE.

1	*l lo*	*l ol*	
2	*X to*	*X ot*	
3	*Q ok* (or *si*)	*f if*	— should be *Q el.*
4	*es s* ☞	+	

The second player, thinking *only* of supporting his King's pawn, commits a gross oversight in not observing that the *two* hostile Pieces are brought to bear on one point, *es*. That is frequently the first object of attack, being the weakest in his rank of pawns, inasmuch as defended only by the King, who cannot take a Piece supported by another. Both the second moves are good, but the *third* is premature and therefore bad; because *it is wrong to act on the presumption of oversight on the adverse side*; especially when correct counter play may secure to that party the advantage; as will be presently shewn on this very move, and its similar, *Q si*.

Until the Learner has examined a few games and practised some of the openings, he can have no clear idea of what should be his first aim in commencing the game—*viz.* taking up a strong position for gaining and maintaining the attack, when *first* player—or when *second*, for securing such a defensive posture as may enable *him* to assume the attack as soon as he has parried that of his opponent; who may retain the advantage against an equal player during the first eight, ten, fifteen, or twenty moves. The object of the "openings," therefore, is to furnish models of good play on both sides, until the advantage of the first move be counteracted, and both parties stand on equal terms. The necessity of adhering to these guarded approaches, when opposed to an experienced antagonist, will become apparent from the examples of speedy discomfiture attendant on any early error in deploying the forces.

In each case below, the losing move is indicated by the annexation of the correct one between the brackets; but the full development of proper play belongs to a future section.

KNIGHTS' PAWN OPENINGS.

1	*l lo*	*d id*	(weak)	1	*l lo*	*l ol*	
2	*X to*	*V ed*		2	*f fi*	*p ip*	(*X ot*)
3	*f fi*	*s os* *		3	*H si*	*s os*	(bad)
4	*l os s*	*V pe p*		4	*l os s*	*p os l*	(*Q is*)
5	*Q ok* ☞	*p ip*	(forced)	5	*H ol l*	*f if*	
6	*l ip p*	*H is* †	(*X ep*)	6	*Q ok* ☞	*M el*	
‡ 7	*X es* ☞	+		7	*es* ☞	+	

* Designed to open an ambush upon *R*.

† Supposing 6 *f if*, 7 *l ep* ☜, wins *R* and becomes a second *Q*. ⁂

‡ Young players will learn from this not to hurry away their Queen when attacked, until they have examined what may be done.

KING'S KNIGHTS' OPENINGS.

1	*l lo*	*l ol*	These first three moves and countermoves				
2	*H si*	*N it*	constitute what is termed the PIANO GAME,				
3	*X to*	*X ot*	and is probably more played than any other.				
4	*t ti*	*H el*. (bad—*f if*)	. or . .			*H is*	
5	*H op*	*M R*		5	*f fo*	*l fo f*	
6	*Q ok*	*k ik*		6	*l ol* (best)	*H lo*	
7	*H es s*	*Q al*		7	*X of*	*se s*	
8	*ik k* ☞☞	*M ak*		8	*es s* ☞	*M es X*	(*M as*)
9	*es* ☞☞	*ap*		9	*H op* ☞	*ap*	
10	*Q ak* ☞	+		10	*Q di* ☞	*f of*	

Observe here the effect of *double checks*, which compel the King to move, because taking one of his assailants would not relieve him of the other: both, therefore, are safe.

				11	*l if f* ☜	*V il*	
				12	*Q il V* ☞	*M as*	
				13	*es* ☞	+	

KING'S GAMBIT.

1	*l lo*	*l ol*	
2	*s so*	*so s*	
3	*X to*	*p op*	
4	*k ko*	*s is*	(*X ep*)
5	*Q ok* ☞	*M el*	
6	*es* ☞	*if*	
7	*l ol* ☞	*s ol l*	
8	*Q of* ☞	*M el*	
9	*ol* ☞	+	

QUEEN'S GAMBIT.

1	*f fo*	*f of*	
2	*t to*	*to t*	
3	*l li*	*d od*	(*l ol*)
4	*b bo*	*bo b*	
5	*X to f*	*V ef*	
6	*Q si*	*it*	
7	*X es s* ☞	*M ef*	
8	*Q os* ☞	*l il*	
9	*il l* ☞	+	

The distinguishing feature in the *defence* of a gambit, is, that in the King's the gambit pawn should be supported—but in the Queen's it should not. Hence, in the above, the third countermove is right in the former, but wrong in the latter.

⁂ The hand reversed, thus ☜, will always indicate that the check is "by discovery," its most formidable mode.

By way of contrast to these speedy mates the following game is selected—being the 13th in the first match of 21 played in 1834, between M. DE LA BOURDONNAIS and MR. M'DONNELL, who began many games with this opening for eight or ten moves. It is a fair specimen of the skill of those recent first-rate players, and of the length to which a contest extends between well matched competitors—with its proper issue.

Learners are referred to the notes commencing at page 28, on the moves of the pawns, which are for some time the same as here played.

In this game MR. M'DONNELL had the move.

1	*l*	*lo*		*t*	*ot*		41	*X*	*fa*		*H*	*it*			
2	*s*	*so* [1]		*l*	*il* [2]		42	*V*	*de*		*M*	*ip*			
3	*H*	*si*		*N*	*it*		43	*M*	*pi*		*b*	*ob*			
4	*t*	*ti*		*f*	*of*		44	*d*	*ob*	*b*	*H*	*ob*	*d*		
5	*l*	*ol*		*s*	*is* [3]		45	*M*	*so*		*to*				
6	*N*	*bi* [4]		*H*	*ik*		46	*V*	*ta*		*V*	*da*			
7		*te*		*Q*	*id* [5]		47	*X*	*di*		*fi*				
8	*f*	*fo*		*t*	*fo*	*f*	48		*fa*		*M*	*es*			
9	*t*	*fo*	*t*	*X*	*do*	☞	49		*di*		*f*	*fo*			
10	*N*	*do*	*X*	*Q*	*do*	*N* ☞	50	*b*	*bo*		*d*	*bo*	*b*		
11	*M*	*se* [6]		*M*	*R*		51	*X*	*bo*	*d*	*M*	*el*			
12	*b*	*bi*		*Q*	*id*		52		*di*		*H*	*ob*			
13	*M*	*pi*		*N*	*fo*	*t* [7]	53		*fa*		*V*	*ip*			
14	*H*	*fo*	*N*	*Q*	*fo*	*H*	54	*V*	*fe*		*H*	*to*			
15	*Q*	*fo*	*Q*	*H*	*os*	☞	55		*do*	☞	*M*	*es*			
16	*M*	*ki*			*fo*	*Q*	56	*X*	*bo*		*f*	*fi*			
17	*d*	*do*		*s*	*ol*	*l*	57	*V*	*ti*		*fe*				
18	*s*	*ol*	*s*	*H*	*it*		58	*X*	*fa*		*M*	*ep*			
19	*V*	*de*		*R*	*es*		59	*M*	*si*		*k*	*ok*			
20	*C*	*da*		*V*	*ef*		60		*so*			*ko*			
21	*X*	*fi*		*C*	*as* [8]		61	*V*	*fo*		*V*	*da*			
22	*R*	*sa*		*b*	*ib*		62	*M*	*si*		*M*	*ip*			
23	*M*	*pi*		*R*	*sa*	*R* [9]	63		*le*		*V*	*lo*			
24	*C*	*sa*	*R*	*C*	*sa*	*C*	64	*V*	*se*		*k*	*ki*			
25	*X*	*sa*	*C*	*H*	*el*		65		*pi*		*M*	*op*			
26		*fi*		*V*	*al*		66		*ke*			*po*	*p*		
27	*M*	*so*			*ip*		67	*M*	*se*	☜		*os*			
28	*X*	*le*			*lo*		68		*le*		*V*	*of*			
29	*p*	*pi*		*M*	*es*		69		*fi*		*H*	*ol*	*l* ☞		
30	*X*	*fa*		*k*	*ik*		70		*fe*	*f*		*it* [10]			
31	*k*	*ko*		*H*	*os*		71		*li*		*l*	*ol*			
32		*ok*			*el*		72		*se*		*V*	*pe*			
33	*p*	*po*		*M*	*al*		73		*pi*		*M*	*lo*			
34	*V*	*fo*		*p*	*ip*		74	*X*	*po*			*li*			
35	*k*	*ip*	*p*	*H*	*ip*	*k* ☞	75		*ki*	*k*	*V*	*ki*	*X*		
36	*M*	*pi*		*V*	*fi*		76	*M*	*ki*	*V*	*l*	*lo*			
37	*X*	*bo*	☞	*M*	*el*		77		*pe*		*M*	*le*			
38		*fa*			*es*		78	*V*	*so*		*H*	*el*			
39		*bo*		*H*	*el*		79		*op*			*os*			
40	*M*	*ko*		*d*	*od*		80		*so*		and the game was declared DRAWN.				

[1] This is pronounced the best second move after *t o;* in which case learners will observe it is not a gambit.

[2] This second countermove gives the denomination of *King's pawn One Opening*, whether it be played now or in the first instance—or later. It is much practised by the French—and for its safety deserves adoption.

[3] *s* is played here and at move 17, as stated at page 30 it ought to be—not as it there is.

[4] The object of a move should always be sought; subsequent steps often explain it, though not so immediately in succession as they are in this instance.

[5] A good post for her first move after due preparation.

[6] *Q fe* might perhaps have been safer, although *H os* would have been a strong attacking countermove, which should be met by exchanging Queens.

[7] This was a clever move, gaining the advantage of a pawn, which being retained throughout, should have proved decisive. That it did not—even in the hands of DE LA BOURDONNAIS—ought to be sufficient encouragement to perseverance against adverse circumstances.

[8] This is termed "doubling the Rooks;" a very formidable movement when the file is open, as now.

[9] Having gained the ascendant, he proceeds to exchange off the Pieces, on the principle that his small advantage thereby becomes relatively greater—justly founding his hope on the two central pawns opposed to an isolated one.

The object of both parties in some of the subsequent moves is merely to retain the position. Those who have mastered the foregoing part of this treatise will be able to appreciate this manœuvring.

[10] *H si* ☞ would, by forcing an exchange, almost have ensured a victory, through the strong probability of queening one of the pawns. *Vide* general observation page 104, which is well illustrated by the latter moves of this game—but at the present stage the superiority of the second player is not "slight," consisting as it does of two well protected pawns.

In games actually played off at a sitting, invariable correctness is never to be expected. The comparative merits of well matched antagonists can only be ascertained by a series of battles.

Reverting to SCHOLAR'S MATE ATTACK as likely to be tried against a young player, with which therefore, especially the defence, he should be well acquainted, a complete analysis of that opening is now given, with such comments as beginners require, whether in explanation of the movements, or as maxims of general application. To these the learner's attention is here called, that he may be prepared for the Second Part, where they will be sparingly used.

The Author believes that every variation of Scholar's Mate Attack given by any writer of note is here introduced, and referred to at the proper point of the leader by an Egyptian capital. The letters of reference occur in an inverted order, because the variations should be *first* examined in the alphabetical order in which they are placed; for this reason: those which arise early in the game branch off into quite different courses of play, having *their* respective variations also; were the student to pursue them first, he would be entirely and repeatedly led away from his model before its merits became fixed in his mind, and would return to its investigation bewildered by such different positions. Thus the very earliest reference (**H**) leads the first player to dismiss scholar's mate attack, and the second then takes it up, reversing the play altogether. And if he chose for the best, the game would become a proper Bishop's opening. This, however, is reserved for the Second Part, where precedence will be uniformly given to the best play. But in following the alphabetical course he will necessarily become perfected in the model game, while tracing it up to the move where one or the other side is presented with a choice, or a warning.

MOVES.	COUNTERMOVES.
1 *l lo*	1 *l ol*

This first move and countermove afford egress to *X* and *Q*, without exposing *M*, and secure to each party a central post: therefore, they are most frequently adopted, being common to many different openings which take their names from the second—or a still later move.

2 *X to*	2 *X ot*

This move gives name as above to all games thus opened, whether the countermove be the same or not. Both are excellent, placing the Bishops on a commanding position, bearing on the weakest point of the enemy's line.

3 *Q ok*

The object as well as the impropriety of this move has been shewn under scholar's mate. (For the correct move see **H**; and the full developement of regular play on this opening in Part II.) It may be further remarked, that playing *Q* so early into the adverse territory, exposes her to attack by inferior Pieces and pawns; her great value puts exchanging out of the question, unless the opposite Queen can be won; therefore being generally driven back, her *moves are lost* while the other party advances, and consequently ought to gain the advantage. But the chance of his erring in the defence often induces this strong attack, which renders it necessary to know how to meet it in every shape. *Q si* is sometimes played *(Vide* **G***)* with the same intent—but *Q ok* while equally bearing on *s* already attacked by *X*, bears also on *l*, which being *quite* unsupported, is the more apt to draw the tyro's attention from the double attack on *s*, if he be not aware of "scholar's mate." If on the contrary, attending solely to *s*, he cover it with *p ip*, the attacking *Q* takes *l*, and checking at the same time, infallibly wins *R*. Therefore

3 *Q el*

is the best countermove, and the only one which affords the requisite protection to *both* pawns, except *Q is*, (**F**) which, though also *attacking* the adverse *s*, is objectionable; because *is* should be reserved for *H* to assail the invading Queen, being the strongest defence, as shewn in the present example at the fifth countermove.

Here the beginner has an illustration of that vital principle in Chess tactics, *supporting*. *l* being attacked only by *one* Piece, is sufficiently defended by *one*, because if taken, the capturing Piece would itself be taken in turn: but *s* being attacked by *two* Pieces, must have twofold support. Should the Bishop now take *s*, he would himself be taken by *Q*, and should this be thereupon taken by the assailing Queen, she, being then unsupported, would herself be taken by *M*: thus the second player would lose two Pieces for one and a pawn; or, giving the Bishop for a pawn = 3 for 1—be obliged to retire *Q* and yield the attack. At such disadvantage he will not exchange; therefore the pawns are *efficiently* supported.

4 *H si*

Best, as following up the attack vigorously furnishes the only hope of its success. (For the results of other courses *Vide* **E**.)

The last move having brought a second Piece to bear on *l*, it must instantly receive a second support, (unless *H is* be played by way of counter attack; in which case an exchange of pawns will leave the game even; thus, *Q ol l*, *H lo l*) But first supporting *l* is better; *viz.*

4 *f if*

as thereby a road is opened for *V* and *N*; and to bring out the minor Pieces demands the earliest attention. Observe, a pawn being of the lowest value, is the surest support: in other words, it will without further aid uphold another pawn against two *Pieces*, so long as there be no inducement for sacrificing one of them for the two pawns. As far as concerns *l*, therefore, *Q* is now released. Pieces more valuable in the field should not be fixed as sentries.

5 *H op*

This leap brings a third assailant upon *s*, which must either be strengthed by a third support, (not *V il*, for *V* would be taken with impunity, while *s* covers check,) as *H ik* (**D**); or by intercepting one of the assailants, as by *p ip* (**C**); or else the attack must be diverted by a *counter attack, often the most effectual defence*, especially when it immediately affects a capital Piece: thus,

5 *H is*

compels the Queen to remove, (if to *ko*, *V il* may *then* be played, inviting *X* to an exchange,) unless *X es s* ☞ (**B**). But the best move is

6 *Q es s* ☞

A retreat is generally attended with loss—in moves, if nothing worse—(as will appear under **B** after 7th move:) therefore it is

better to persevere in an attack even when nothing can be gained, and notwithstanding the best Pieces may be exchanged off; provided it be clearly foreseen that no disadvantage will result. The first player is supposed to make the present move, upon calculating all that follows to be the best either party can devise, including the variation ♙, and after turning in his mind enough of the alternative ♗ to decide him on this choice. The beginner must not suppose there is any discouraging difficulty in this, for such exercise of the invention constitutes the delight of the game, as he will soon find, on exercising his own powers upon a position; which he should continually do in the first instance; referring afterwards to these examples to confirm or correct his judgment.

	6 *Q es Q*
(See ♙) 7 *X es Q* ☞	7 *M el*

It is good to force moves on the adversary, which hinders his schemes: the Bishop must now be withdrawn, otherwise he or the Knight would be won by *k ik;* such would not be the case had the King moved to *af;* he did in all respects his best. Whenever he is prevented castling, and there is no objection to his advancing onto rank *e*, it is better than continuing to intercept the Rooks, between which a communication cannot too soon be opened.

8 *X to*	8 *k ik*

(If now *H es* . . . . . *R as*, and may exchange for the two minor Pieces—therefore)

9 *H si*	9 *H lo l*
10 *M R*	10 *R as*
11 *f fi*	

LEWIS.

Now, although the forces are equal, the attack is transferred to the second player; the first having for four moves been on the defensive; castling was principally to support *s*. By the last countermove, the Rook is very properly brought to the open file, ready to bear on *se* should the first player uncover that square: therefore he advanced *f* immediately, lest he should be forced into the following moves.

	X se s ☞
R se X	*H se R*
M se H.	*l lo* would now win *H*,

(because unable to move while shielding his King against the Rook's action,) had not the advance of *f* saved him from attack: it also admits of *V li*, the best move in the event of the invading Knight's retiring, as it will force the Bishop to retire too, or to exchange favourably for the first player by bringing his *s* upon file *l*, and opening file *s* to his Rook, which may afterwards be advanced a square or two, and, after *N* has moved, *C* may be placed on *sa*, *doubling the Rooks on an open file*—always desirable. *Vide* position and note at 21st countermove, page 110.

With these suggestions the game is left for learners to follow up, as presenting a fair field to the talents of each party.

A.

If . . 7 *H es Q* 7 *R as*
8 *op* 8 *k ik*
9 *si* (if *ki*, . . . *V ki H* would induce a reprisal by . . . . . *p ki V*, whereby the pawns would be badly doubled) 9 *H lo l* and will gain another pawn; for supposing 10 *M R* 10 *X se s* ☞
(if now *R se X* *H se R*
M se H) *l lo* wins *H*, as it may not uncover the King to a check.) The right play is
11 *M ka* 11 *X ot*
12 *p pi* that if 12 *H se* ☞
13 *M pe*

B.

6 *X es s* ☞ Here again the learner will observe that even the Queen may be protected by counter attack on the enemy's King, and is in no danger so long as he be checked. The clear perception of this frequently enables the scientific player to follow up his attack successfully, where another would inconsiderately abandon it; probably with loss.

6 *M af* Being prevented castling, it is right to give the utmost scope to *R*, consistent with the King's safety and the free action of the other Pieces.

7 *Q ko* Being unable to pursue the King advantageously, *Q* removes to the only square where she can prevent the loss of one of the Pieces: for had she quitted file *k*, such loss must have ensued from *k ik*—but *now* this move would be useless, as upon *k* taking *H*, she would take the Rook.

7 *R as* After this, the attack by *k ik* is practicable.

8 *X to* expedient before the Knight be assailed, or an exchange of *R* for the two minor Pieces be forced. (*Vide b*) 8 *H po* opening an attack with three Pieces on the point *se*.

9 *M R* adding *R* to the support: no better move. (If instead

H es ☞ *R es H*
Q el Q *el Q*
M R ✓)

Walker's ninth countermove is *H se s*;

but Lewis prescribes 9 *X se s* ☞ forking *Q* compels 10 *R se X* 10 *H se R* This is termed "winning the exchange," *i. e.* taking to the value of five, or rather six, as the pawn must be included, and giving only three.

(Now if . *f fi* *H po*, and
if *Q ek k* *f of* in order to *Q ot* ☞ ✓)
11 *k ki* 11 *k ik*
12 *H si* 12 *Q ko Q*
13 *ko Q* 13 *H lo l*
✓

LEWIS.

Thus the second player has not only baffled his opponent, but resumed the attack while *he* was occupied in making good his retreat; and has gained by exchanging, to the value of a minor Piece—*viz.*

GAINED.		LOST.	
s =	1	*s* =	1
R	5	*X*	3
Q	10	*Q*	10
l	1		—
	—		14
	17		

being a preponderance that, with the better position also, ought to ensure the game.

This is an example of the manner in which the balance of power should be occasionally cast in the mind, not only at the close of evolutions like the foregoing, but in anticipation of them as far as possible, before commencing a course of exchanges; and the ability of foreseeing their issue, both as to position and power, so essential to a right selection of moves, at every turn of the game, will soon be acquired by this practice.

b.

Sub-variations on ♖.

If 8 *H lo l**

9 *f fo* opening *V's* support to *H*, that *Q* may capture the Knight gratuitously; but he escapes by

9 *se s*

10 *ot X*

11 *N ti*

f if f: and if *Q al*, in four moves may be +

10 *ka R*

(If now *t it* to keep off *N*, or if . . . . . *Q is*

N lo will win her.)

Two other countermoves are also shewn to fail—*viz.*

11	*k ik*	11	*Q is*
12 *N of*	*Q al*	12 *V li* †	*M al*
13 *H il* ☞	*M ef*	13 *N of*	*Q af*
14 *N et t*	*Q el*	14 *Q ok* ☞	*p ip*
15 *Q el Q*	*M el Q*	15	*ek k* *V ef* covering *t*
16 *H as R*	*as H*	16 *H il* winning.	
17 *N ab C*	Lost.		

or if 12 *M ef*

13 *X il* ☞	*af*	. . . or	*M al*
14 *N of*	*Q sa* ☞	14 *N of*	*Q sa* ☞
15 *M fe*	*pe p* ☞	15 *M fe*	*pe p* ☞
16 *ti*	*V il X*	16 *ti*	*le*
17 *H il V* ☞	*M at*	17 *N et t* ☞	*M af*
18 *as R*	*Q of N*	18 *H es* ☞	*et N*
19 *Q po* ☞	*M af*	19 *Q el* ☞	
20 *V op* ☞	*al*	20 *if* ☞	etc. Lost.
21 *Q at* ☞	*es*		
22 *C sa* ☞	*ap*		

H discovers +

LEWIS.

* Lolli and others have deemed this capture safely to be made now instead of deferring it, (see ♖, page 115, 13th countermove;) but when met with *f fo* its unsoundness was detected. The other modes of meeting it are all unfavourable, but are given on the following page as very improving studies.

If 9 *Q lo H* *X se s* ☞

Three trains of play, according as the King may move, follow :

1.

10	*M sa*	*Q op H*
11	*X le*	*R so*
12	*Q fi*	*V os*
13	*of*	*lo*
14	*ap* ☞	*M el*
15	*X si*	*V si X*
16	*p si V*	*R si p*
17	*f fi*	*X ko* ◁
18	*M le*	*Q pe* ☞
19	*M fa*	*R sa* ☞
20	*R sa R*	*Q sa R* ☞
21	*M fe*	*la* ☞
	+	

2.

10	*M fa*	*Q op H*
11	*N ti*	*N it*
12	*R sa*	*V os*
13	*Q of*	*N do*
14	*ed d*	*Q po* ☞ ✓

3.

10	*M le*	*Q op H*
11	*k ki*	*R so*
12	*f fi*	*Q ok* ☞
13	*p po*	*V po p* ☞
14	*k po V*	*Q po k* ☞
15	*M sa*	*X ko* ◁
16	*Q si*	*Q si Q*
17	*M pa*	*pi* ☞
	+	SARRATT.

If 9 *M R* *H se s*

10	*k ki*	*fi* ◁	or 10	*H si*	*H fi* ◁
11	*M ke*	*R sa R*		11 *M ka*	*Q ko Q*
12	*H es* ☞	*es H*		12 *X fi H*	*R si H*
13	*Q el Q*	*M el Q*		13 *R si R*	*l lo*
14	*X es R*	*es X*		14 *p pi*	*Q ki*
15	*t fi H*	✓		15 *X sa*	*l si R*
		LOLLI.		16 *ki Q*	*V ki X*
				17	*pe* ☞
				+	LOLLI.

If 9 *H es* ☞ *R es H*

10	*Q lo H*	*X se s* ☞			
11	*M fa*	*R so*			
12	*Q ek k*	* *t it*	or 12	*Q of*	*t it*
13	*p pi*	*R as*		13 *ap* ☞	*M et*
14	*X le*	*V os*		14 *X le*	*p ip*
15	*Q ko*	*Q ko Q*		15 *f fi*	*V il*
16	*p ko Q*	*X ko p*		16 *Q ak*	*R as*
		✓		17 *V op*	*Q es*
		PRATT.			✓
					DE LA BOURDONNAIS.

If 9 *H il* ☞ *V il H*

10	*Q lo H*	*R so*			
11	*ek k*	*X se s* ☞	or 11	*Q ed d*	*Q ko*
12	*M fa*	*R to X*		12 *p pi*	*X se s* ☞
		✓		13 *M le*	*Q po* ☞
		LOLLI.		14 *sa*	*X pi p* ◁
				15 *pa*	*se* ☞
				16 *sa*	*Q fa* ☞
* If		*R to X*		17 *pe*	*V ki* ☞
13 *Q ap* ☞ wins		*R*		18 *ki V*	*Q po* ☞
				+	LOLLI.

C.

Some prefer intercepting and attacking the Queen with the pawn, *viz.* 5 *p ip*

(If now *Q ko* *V il*; but)

6 *Q si*	(best)	*H ik*	or 6 *X es s* ☞	(Now if *M af*	
7 *f fi*		*s is*	*X ip p*:	for if then *k ip X*	
*8 *H il*		*V il H*	*Q ak R*: therefore) *Q es X*		
9 *X il V*		*Q il X*	7 *H es Q*	*p ok Q*	
10 *V ik H*		*N ef*	8 *ak R*	*H is*	
11 *N fe*	=		9 *f fi*	*V il*	
			10 *R sa*	*N ef*	
The second party has his Pieces			11 *s so*	*l so s*	
out earliest.			12 *V so l*	*M el*	
			13 *t ti*	*C ak H*	

* If 8 *H ki* *H es*, and at next move *V il.*

PHILIDOR.

Although the parties are now equal in power, the second player's position is preferable, notwithstanding his having doubled pawns on the worst file.

PRATT.

D.

5 *H ik* This is purely defensive, and, though safe, is inferior play to *H is*, or *p ip*.

1.

6 *N ti*	*t it*	
7 *f fi*	*N ef*	
8 *V fe*	*is*	
9 *Q le*	*V il*	
10 *X il V*	*s il X*	
11 *N bo*	*N ef*	
12 *ot X*	*ot N*	
=		

STEIN.

2.

If 6 *X es s* ☞	*H es X*
7 *H ek k*	*N ef*
8 *k ko*	*as*
9 *p pi*	*R ek H*
10 *Q fa*	✓

PRATT.

3.

6 *f fi*	*M R*
7 *X es s* ☞	*R es X**
8 *H es R*	*Q es H*
=	

* Not *H es X* for *Q ek k* ☞ +

SARRATT.

E.

By the foregoing lines of play it must be apparent that the first player has little to hope from bringing out his Queen so early, when properly met, even if her attack be closely seconded by the Knight. If it be *not*, his failure must be the more speedy. But it will be instructive to shew this consequence of feeble action. Supposing then, after playing the Queen, he begin to do what should

have been done first—to open the range of his other Bishop, and have all his minor Pieces available: having exposed his most valuable Piece to assault, he will be compelled to attend to her safety, when he should be deploying them.

Suppose 1st,

	4	*f fi*	*H is*			
If	5	*Q op*	*f if*	If	5	*V op*	*H ok Q*
	6	*ep p*	*R ap*		6	*el Q*	*M el V* ✓
	7	*ik*	*pe p*;				

or *X se s* ☞, a trap for forking the King and Queen.

If 8 *M se X H po* forking and winning *Q*. Therefore his *Q* had better at 5th countermove abandon the attack in which she should never be foremost so early in the game, nor against minor Pieces when they can be as well opposed by minors.

Suppose 2dly,

	4	*N ti*	*H is* (or as below.)
	5	*Q op*	*t it*, better than defending *p*, which will be
	6	*ep p*	*R ap* amply avenged, if taken.
	7	*ik*	*X se s* ☞, a trap for forking, as above.
	8	*M sa*	*f of* . and will win a Piece: for
(if		*l fo f*,	*R ip* wins *Q.*)—or, opening a refuge for her,
if	9	*f fi*	*X pa H*: and
if	10	*R pa X*	*f to X*: or if 10 *l of f* *X ot*
			✓ DAL RIO and LEWIS.

Again,		*N ti*	*t it* a usual countermove to keep off *N*, also			
	5	*H si*	*H is* preparatory to *f of*.			
	6	*Q ol l*	*X se s* ☞, a trap as before.			
	7	*M fa*	*Q ol Q*			
	8	*H ol Q*	*X fo*			
	9	*si*	*ti N* . or .	9	*H es s* .	If *f of*
	10	*d ti X*	*H lo l*	10	*ak R*	*to X*
	11	*R la*	*f of*	11	*N le*	*t ot*
	12	*f fi*	*M R*	12	*fo X*	*fo N*
	13	*X di*	*H is*	13	*f fi*	*V il*
			✓ COZIO.	14	*V so*	*N it*
					✓	GRECO.

F.

The inferior defence may still repel this hasty attack; *viz.*

				3	*Q is*	
	4	*H si*		4	*f if*	
		(If now *H op*		*Q se s* and checks.)		
	5	*f fi*		5	*k ik*	should prevent either

of the following attacks—although *k* must not take immediately.

	1.		2.	
6	*H op*	*p ip*	*V op*	*Q ip*
7	*X es s* ☞	*M el*	*Q ip Q*	*s ip Q*
8	*ip p*	*k op H*	*V fe*	*N it*
9	*V op k*	*R ok Q*	*H ko*	*el*
10	*is Q*	*H is V*	*N ti*	*s op*
11	*X ok R*	*ok X*	*H si*	*V po*
		✓		✓ COZIO.

C.

3 *Q si* equally threatening scholar's mate, but not attacking *l*. This is less objectionable than the fiercer attack, as less exposing *Q* at this early period; but still is not commendable, as she occupies the square most desirable for *H*.

3 *H is* best, though *Q el* might be played, as before: by remaining at home, however, she is able to assist in supporting *f* in attacking the Bishop. *Vide I.*

(C.) *(B.)*	4 *p po*		4 *f of*
(If now *p op*		*H lo l*	
and if *X of f*		*op p)*	
(A.)	5 *l of f*		5 *V po p*
	6 *Q di*		6 *X id* covering *d*.
	7 *l if*		7 *M R* with the better position and more Pieces in play.

A.

	5 *X of f*		5 *V po p*
	6 *Q di*		6 *H of X*
	• 7 *l of H*		7 *X id*
	8 *Q pi*	=	8 *Q is*
If now	*po V*		*se s* ☞
	M fa		*sa* ☞
	+		
• If	7 *Q ed d*		7 *H id*, and afterwards *V at* wins *Q*.

B.

If the Queen attack *l* and *p* from *pi*, *l* may be left undefended, as it cannot be taken with impunity:—*viz.*

4 *Q pi*	*M R*		
	f ft would now be the right move.		
If 5 *Q ol l*	*X se s* ☞		
• 6 *M fa*	*R al*	• If 6 *M se X*,	*H po* ☞ wins *Q*.
7 *Q so*	*X pa H*		
† 8 *R pa X*	‡ *R lo l*	† If 8 *l ol*	*Q el*, and
9 *Q sa*	*Q el*	if 9 *is H*	*la* ☞
	✓	+	
‡ But if 8	*H lo l*		
9 *X es s* ☞	*M ak*		
10 *al R*	*Q al X*		
✓			

C.

If 4 *d do* — 4 *X do d*

1.		2.	
5 *Q di*	*Q el*	5 *X es s* ☞	*M es X*
6 *X es s* ☞	*es X*	6 *Q di* ☞	*f of*
7 *Q do X*	*N ib*	7 *do X*	*H lo l* ✓
8 *ti*	*H lo l*		
9 *ol l* ☞	*M af* . .		
10 *H le*	*Q se s* ☞		
11 *M fa*	*pe p*		
12 *R pa*	*R as*		

threatening mate if *Q* be taken!

Observe, if 10 *Q lo H*, *R al* would win *Q*. She must never be so placed as to form the only cover against check from a Rook when impending. LEWIS.

As the Scholar's Mate Attack may be adopted by the *second* player, when the *first* has pursued a more approved course at his third move, a few examples follow suitable thereto. Some of the foregoing are equally so, if the student will, in playing them, introduce *t ti* for the *third* move, and transpose all subsequent moves in the manner here shewn in the first example below, which is merely a transposition commencing at that period of the leader.

H.

The first player now pursues a safe game—and the second tries the Scholar's Mate Attack.

3 *t ti* prepares a support for *f* intended to be afterwards placed on *fo*, forking the Bishop and pawn: the establishing of two pawns abreast, especially on the frontier, is a leading object, as in that position they command four adjoining squares in their front, and cover the Pieces in their rear. This move also opens a passage for *Q* to *di*, one of her best posts at the commencement.

3 *Q ko* This is a premature attempt to gain the attack, instead of standing on the defensive. Although so threatening, if properly met, as already shewn, if entails discomfiture. However, it compels the other party to play *Q* off her file, and consequently to abandon his object of advancing *f* two squares. *Q is*, is sometimes played with the same intent. (*Vide h* 3.) But *Q el* is the right countermove.

4 *Q le* 4 *H is* (*h* 2.)

f may now be advanced two squares (*h* 1.); or as before,

			or		
5	*f ft*	*H po* . .			*M R*
6	*p pi**	*Q is* (best)		6 *p pi*	*Q ok*
7	*H ki* (compelled—otherwise inelligible)	*f if*		7 *s so*	*l so s*
				8 *Q ok Q*	*H ok Q*
8	*s si*	†*H li*		9 *p so l*, with the better position.	
9	*V li H*	*X li V*			
10	*Q li X*	*V ki H*			SILBERSCHMIDT.
11	*N fe*	*N ef*			

The first is the better posted.

† If . . . 8 *H ik*
9 *H se*
10 *V li* PHILIDOR.

* This is a transposition of the first example under C. page 118; the second, as well as the leader, may also be here adopted; and from this specimen the learner will understand how to transpose them and others—a good practise whether in writing or extempore.

h 1.

			or		
5	*f fo*	*X id*		. . . . .	*l fo f*
6	*ol l*	*H lo l*		6 *l ol*	(if *H po*
7	*p pi*	*X se s* ☞		*p pi*	*Q ok*
8	*Q se X*	*H se Q*		*k ki*)	*H ap*
9	*p ko Q*	*ka R*		7 *H si*	*Q po*
10	*X qf*	*N it*		8 *X es s*	*M as* (best*)
11	*V so*; and afterwards *X ka H.*			9 *k ki*	*Q os* †
	✓	LEWIS.		10 *X ap H*	*R ap X*
				11 *t fo l*	
				✓	PONZIANI.

* If 8 *M es X*, 9 *H op* ☞ would win *Q* in exchange for *H*.
† If 9 *Q pe p*, 10 *R ke* would force an exchange of *Q* for *R*.

The circumspection requisite to avoid these traps, will be acquired by carefully examining why pieces are left *en prise* in these well studied examples—so deserving of attention on that account. Their utility would be destroyed by explanation, after it has been carried far enough to give beginners an insight of the stratagistic nature of the game.

h 2.

If 4	*f if*	
5 *H si*	*Q po*	
6 *f fo**	*l fo f*	
7 *t fo l*	*X do* ☞	
8 *V fe*	*fe V* ☞	
9 *N fe X*	*Q pe p*	
10 *R pa*	*ki*	
11 *ep p*	*V il*	
12 *X il V*	*Q il X*	
13 *Q od* ☞	*N ef*	
14 *ed d*	*C ad*	
15 *et t*		
✓	ALLGAIER.	

Vide observations under ■ *ante*.

* The third move, *t ti*, enables *f* to advance two squares, whereas in the example above referred to it could advance but one: the remainder of this example is therefore a variation on that: the sides being transposed, of course causes the syllables to be so also, which the student must attend to on all occasions.

h 3.

		3 *Q is* (*Vide* ⊕ *ante.*)
4 *H si*	(*h* 4.)	4 *N it*, to hinder *f fo*, which may nevertheless be ventured, though no example has been given.
5 *d do*		5 *X id*
6 *b bo*		6 *b ib*, opening a retreat for *X:* had *b* advanced to *ob*, the first party should post *d od* upon the Knight, according to the rule always to advance the attacked pawn, when exchanging is undesirable.
7 *f fi*		7 *f if*
8 *k ki*		8 *k ik*
9 *Q le*	(or *M R)*	9 *V il*
10 *N bi*		10 *H el*
11 *X il V*		11 *Q il X* (*s il X* would not be bad, as in castling afterward *R* would back *Q*'s action, or find vent for its own, as might be found expedient.)
12 *N to*	(If now *X eb* *V bi* =)	12 *M R* (not *M C*)
13 *id X*		13 *t id N*
14 *V li*		14 *H at*
15 *M R*		15 *s os* (effecting the object stated
16 *l os*	(to prevent its dislodging *X.*)	16 *Q os l* in last note.).

The first party has the better position. PHILIDOR.

h 4.

The following moves are instructive.

		4 *f if*
5 *f fo*		5 *X id*
6 *M R*		If 6 *V po*.
7 *f ol l*		7 *f ol f*
8 *V op*		8 *Q if*, to prevent mate!
9 *Q di*	(strong)	9 *V il*
10 *R fa*		10 *to X*
11 *if Q*		11 *t if R*
12 *Q to V*	✓	12 *N ef* STEIN.

The Student will observe in this last section (⊞), the difference which the advance of a pawn (3 *t ti*) makes in the attack by the second player; and why it precludes some of the courses taken by the first in the previous examples; in which, by interpolating that move (*t it* on the opposite side) the reason will become evident.

The learner being now on the point of becoming a player, some observations conducive to his own satisfaction in that character, as well as to the comfort of his associates, require his very particular attention.

Chess derives all its interest from exciting the mental powers; and these it exercises so agreeably, that even beginners, when *equally matched*, derive from it as much pleasure as good players do. No such excitement, however, can be raised in a good player by one *much his inferior*: therefore, while the latter may be fully amused, the former may be under a severe trial of his patience. Yet the progress of the young player would be slow, unless he strove with the more advanced—while first-rate or second-rate players might rarely obtain any enjoyment from their favourite game. The remedy for this is easy and perfect. It consists in the stronger player giving odds; which the weaker should always *offer* to accept: for on this point Mr. Lewis has justly observed, "it is surely not to be expected that one person shall play merely for the amusement of another. The most improving games," says the same eminent writer, "are those which are difficult for *both* parties, who consequently are obliged to play their best." He that is too conceited to accept any Piece offered him, must forego the best opportunities of improvement and gratification at chess. On the other hand, the player who desires to keep up his attainments, must *insist on giving* to an opponent, for whom he feels too strong, such odds as will insure the necessity for his *own* circumspection and forethought; or he will very soon fall into a negligent and superficial practice, that will unfit him for higher competitors. Mr. Lewis gives this advice:—"When you cannot prevail upon persons to accept odds, propose playing for a stake, however small; if they lose, it is probable they will soon ask for odds." This, and the precluding any application for revoking a move or for other favour, are the only pretences for staking money at a game by which honour alone should be won. Enough, it is hoped, has been now stated to remove the silly objection sometimes made to accepting odds—a practice universally observed by good players, and essential to the progress of bad ones.

ODDS USUALLY GIVEN.

1. Two moves.
2. The King's Bishop's pawn.
3. The same, and the move.
4. The same, and two moves.
5. A Knight, generally the Queen's.
6. A Rook, ditto.
7. A Rook and Knight, ditto.
8. The Queen, as the utmost.

By the above scale parties can easily measure and adjust their strength, after a few trial games.

It is essential, not only to order and propriety, but to good play, that the regulations proved by experience to be expedient, should be *constantly* and *strictly* observed. They are enforced in the Clubs by LAWS, which are given at the end of this section, and vary little over the principal countries of Europe. That the learner may never subject himself to severities which cannot be inflicted without spoiling his game, let him from the commencement of his career cultivate good habits, by adhering constantly to the practices required by the Laws. Thus he will be prepared for the strictest players without danger of incurring penalties; which, be it remembered, are designed to *prevent* dispute by securing uniformity and precision —not to gratify the litigious by awarding victory to sharp practice, than which nothing can be more odious. Therefore, before you begin a match, state that it is your wish to play *strictly* for the sake of improvement and correct habit, and that you must therefore request your opponent to do the same—particularly by playing whatsoever he may touch, and not recalling it after quitting hold: for if while one party observes a scrupulous exactness, the other allows himself some laxity, the latter takes surreptitiously an advantage equal to a piece or two; which, if he needs, he ought to agree for openly and honourably. As the

infliction of a penalty is the destruction of cordiality—and in many cases would be nothing short of a forfeiture of the game—Club-law is rarely enforced in polite society; its object being sufficiently attained by pointing out what is incorrect, and permitting its adjustment. While the propriety of thus waiving the punishment of error may be safely left to the discretion of every player, it cannot be too strongly urged on him never to allow himself or his opponent to otherwise swerve from the observances prescribed by

THE LAWS OF CHESS,

Revised by the* LONDON CHESS CLUB, *and generally sanctioned from the commencement of the Nineteenth Century.*

I. THE Chess-board must be so placed that each player has a white corner square nearest his right-hand. If the board have been improperly placed, it must be adjusted, provided *four* moves on each side have not been played, but not afterwards.

II. If a piece or pawn be misplaced at the beginning of the game, either player may insist upon the mistake being rectified, if he discover it before playing his fourth move, but not afterwards.

III. Should a player, at the commencement of the game, omit to place all his men on the board, he may correct the omission before playing his fourth move, but not afterwards.

IV. If a player, undertaking to give the odds of a piece or pawn, neglect to remove it from the board, his adversary, after *four* moves have been played on each side, has the choice of proceeding with, or recommencing the game.

V. When no odds are given, the players must take the first move of each game alternately, drawing lots to determine who shall begin the first game. If a game be drawn, the player who began it has the first move of the following game.

VI. The player who gives the odds has the right of moving first in each game, unless otherwise agreed. Whenever a pawn be given, it is understood to be always the King's Bishop's pawn.

VII. A piece or pawn touched must be played, unless, at the moment of touching it, the player say *J'adoube*, (I adjust,) or words to that effect; but if a piece or pawn be displaced or overturned by accident, it may be restored to its place.

VIII. While a player holds the piece or pawn he has touched, he may play it to any other square than the one he took it from; but, having quitted it, he cannot recall the move.

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* The Author has ventured a few verbal alterations not affecting the meaning.

IX. Should a player touch one of his adversary's pieces or pawns, without saying *J'adoube*, or words to that effect, his adversary may compel him to take it; but, if it cannot be legally taken, he may oblige him to move the King; should his King, however, be so posted that he cannot be legally moved, no penalty can be inflicted.

X. Should a player move one of his adversary's men, his antagonist has the option of compelling him—1st. to replace the piece or pawn, and move his King; 2nd. to replace the piece or pawn, and take it; 3rd. to let the piece or pawn remain on the square to which it had been played, as if the move were correct.

XI. If a player take one of his adversary's men with one of his own that cannot take it without making a false move, his antagonist has the option of compelling him to take it with a piece or pawn that *can* legally take it, or to move his own piece or pawn which he touched.

XII. Should a player take one of his own men with another, his adversary has the option of obliging him to move either.

XIII. If a player make a false move, *i. e.* play a piece or pawn to any square to which it cannot legally be moved, his adversary has the choice of three penalties: *viz.* 1st. of compelling him to let the piece or pawn remain on the square to which he played; 2nd. to move it correctly to another square; 3rd. to replace the piece or pawn, and move his King.

XIV. Should a player move out of his turn, his adversary may choose whether both moves shall remain or the second be retracted.

XV. When any pawn is *first* moved in a game, it may be advanced one square, *or* two squares, at the discretion of the player; but, in the latter case, the opponent has the privilege of taking it *en passant* with any pawn which could have taken it had it been played one square only. A pawn cannot be taken *en passant* by a piece.

XVI. A player cannot castle in the following cases:—

1. If the King or Rook have been moved.
2. If the King is in check.
3. If there is any piece between the King and Rook.
4. If the King would have to pass over or to a square attacked by one of the adversary's pieces or pawns.

Should a player castle in any of the above cases, his adversary has the choice of three penalties: *viz.* 1st. of insisting that the move remain; 2nd. of compelling him to move the King; 3rd. of compelling him to move the Rook.

XVII. If a player touch a piece or pawn that cannot be moved without leaving the King in check, he must replace the piece or pawn and move his King; but if the King cannot be moved, no penalty can be inflicted.

XVIII. If a player attack the adverse King without saying "Check," his adversary is not obliged to attend to it; but if the

former, in playing his next move, were to say "Check," each player must retract his last move, and he that is under check must obviate it.

XIX. If a check remain unobserved during several moves, and it cannot be ascertained how it occurred, the player whose King is in check must retract his last move, and free his King from the check; but if the moves made subsequent to the check be known, they must be retracted.

XX. Should a player say "Check," without giving it, and his adversary in consequence move his King, or touch a piece or pawn to interpose, he may retract such move, provided his adversary has not completed his next move.

XXI. Every pawn which has reached the eighth or last square of the file must be immediately exchanged for a Queen, or any other piece the player may think fit, even though all the pieces remain on the board. It follows, therefore, that he may have two or more Queens, three or more Rooks, Bishops, or Knights.

XXII. If a player remain, at the end of the game, with a Rook and Bishop against a Rook, with both Bishops only, with Knight and Bishop only, etc. he must checkmate his adversary in fifty moves on each side at most, or the game will be considered as drawn; the fifty moves commence from the time the adversary gives notice that he will count them. This law holds good for all other checkmates of *Pieces* only, such as Queen or Rook only, Queen against a Rook, etc. etc.

XXIII. If a player agree to checkmate with a particular piece or pawn, or on a particular square, or engage to force his adversary to stalemate or checkmate *him*, he is not restricted to any number of moves.

XXIV. A stalemate is a drawn game.

XXV. If a player make a false move, castle improperly, etc. the adversary must take notice of such irregularity before he touches a piece or pawn, or he will not be allowed to inflict any penalty.

XXVI. Should any question arise respecting which there is no law, or any dispute occur respecting any law, the players must refer the point to the most skilful and disinterested bystanders, and their decision must be considered as conclusive.

Spectators should never intermeddle without the concurrence of both players: but should rigidly conceal their opinions relative to the game until its termination.

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